

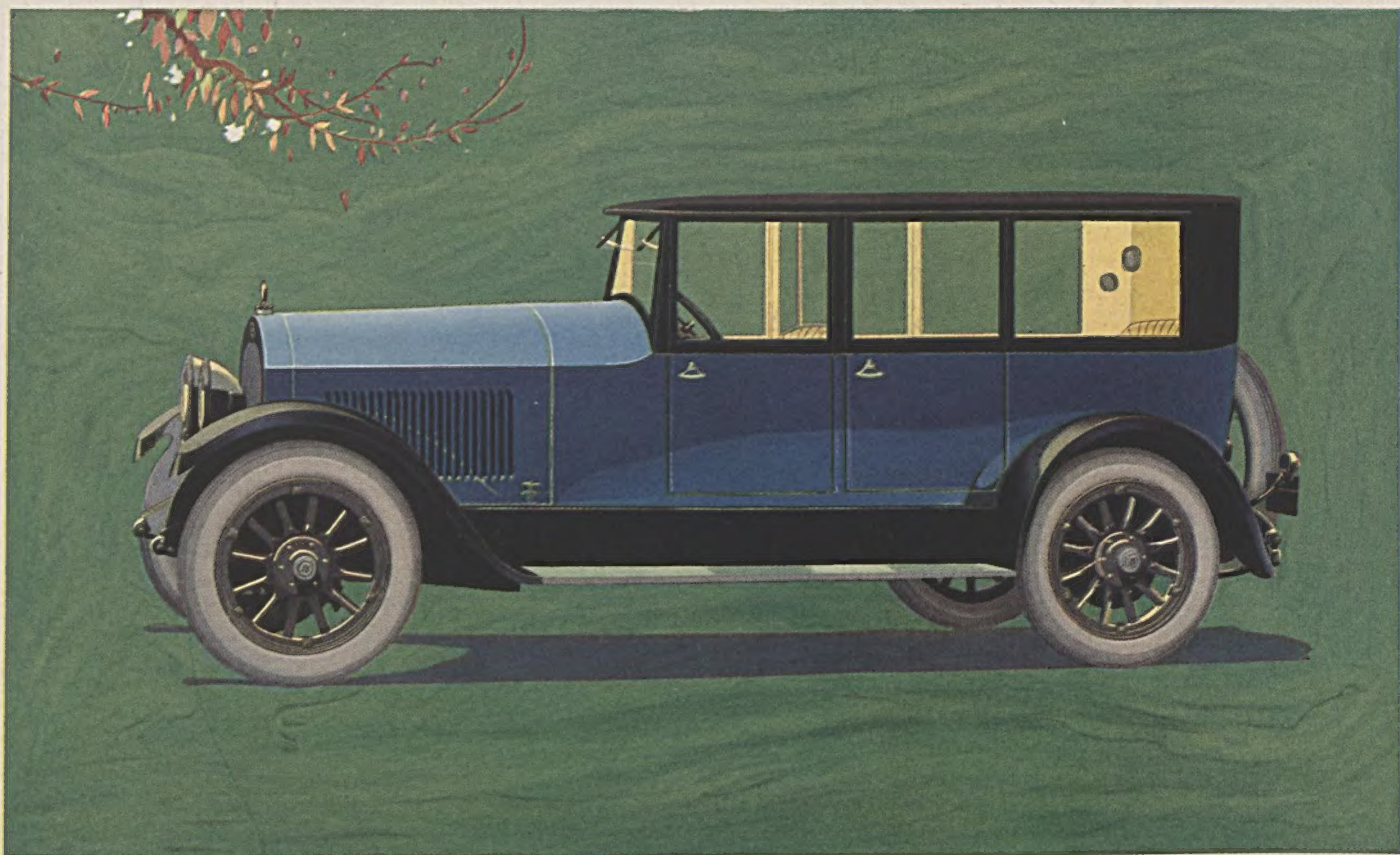
VOGUE



Southern Number

Condé Nast, Publisher

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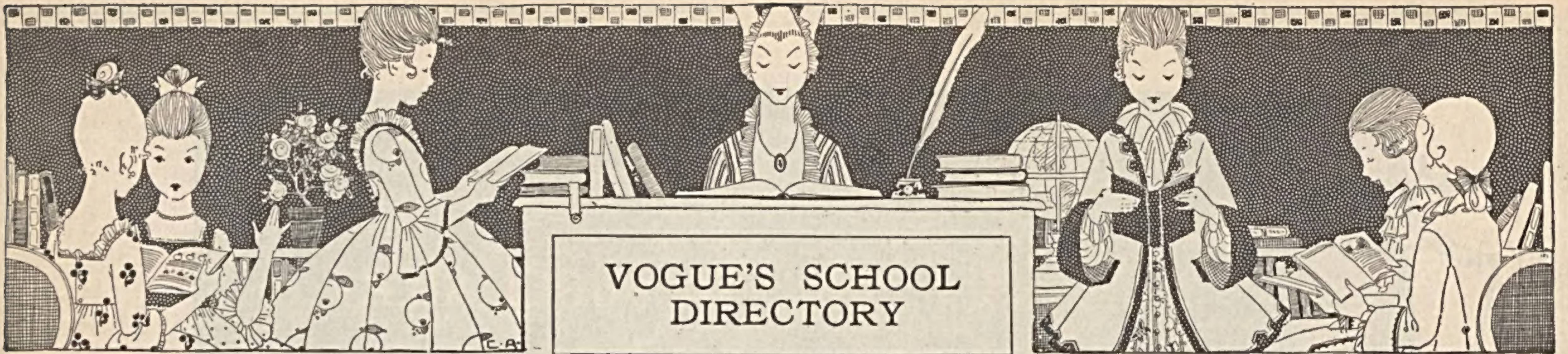
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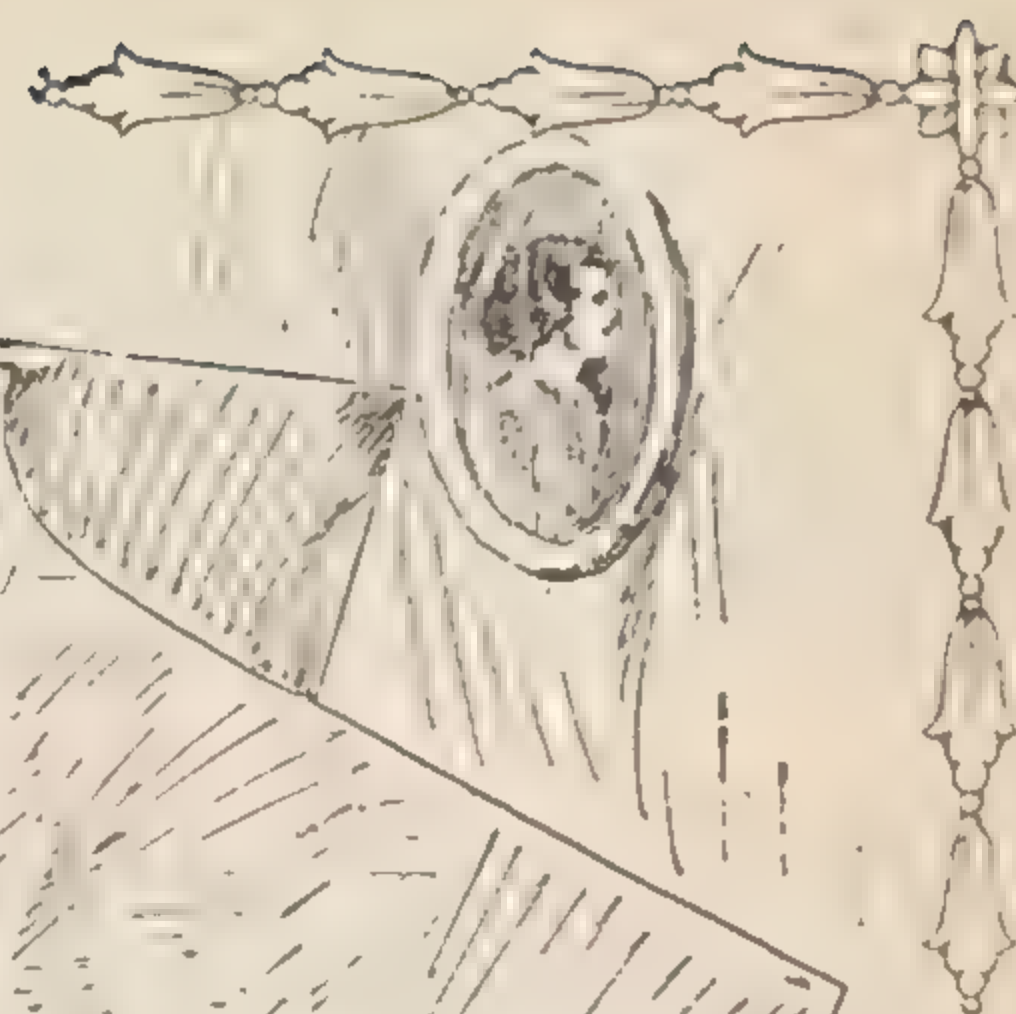
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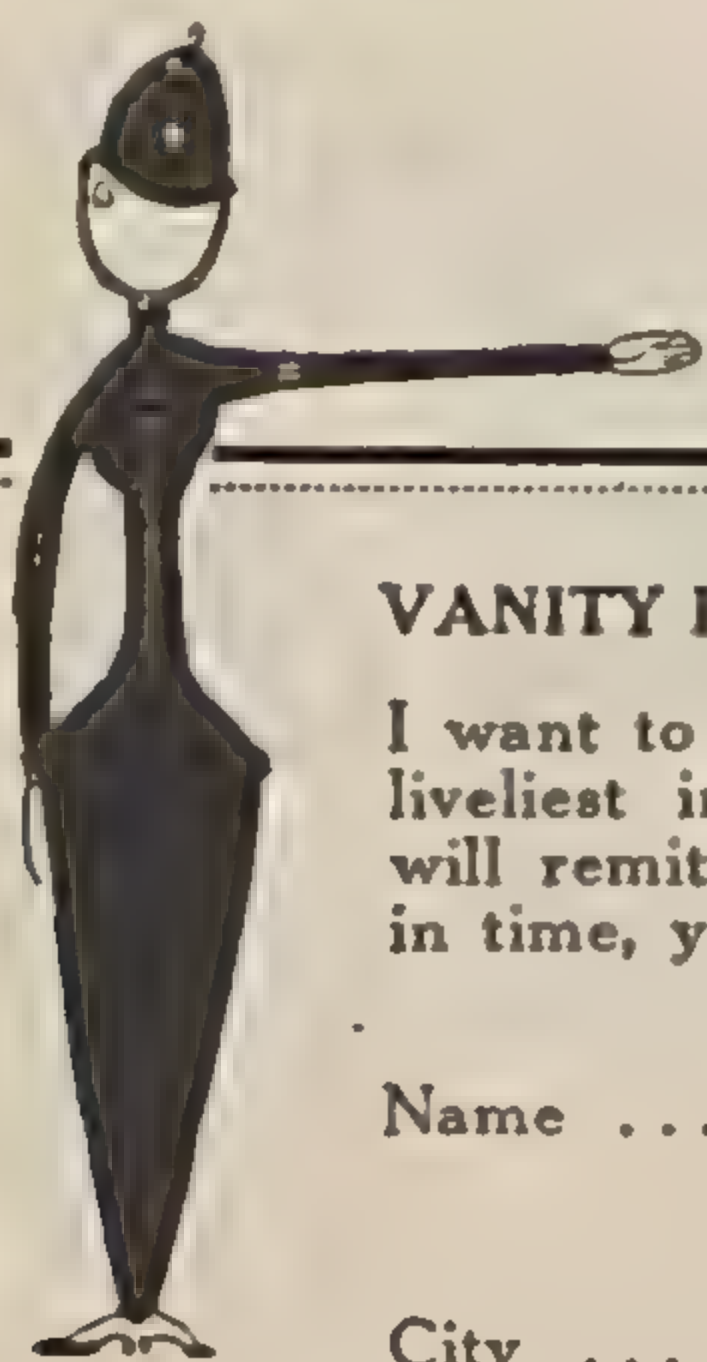
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The Fruit Shop
557 Fifth Avenue at 46th Street
Tel. 1762 Murray Hill. New York

BROADWAY FRUIT CO. The ideal gift, fruit, candy, fruit baskets, jelly baskets and assorted boxes, delivered anywhere. Prices \$5, \$10, \$15, \$25. Broadway, at 96th St., N. Y. Tel. Riverside 712

FLORIDA FRUITS. Special Combination Box—8 Grape Fruit, 24 Lemons, 36 Oranges, 12 Table Apples—Superior quality. Del'd anywhere in U. S. \$8. Bonora & Pitre, Inc., 108 W. 57th St., N. Y.

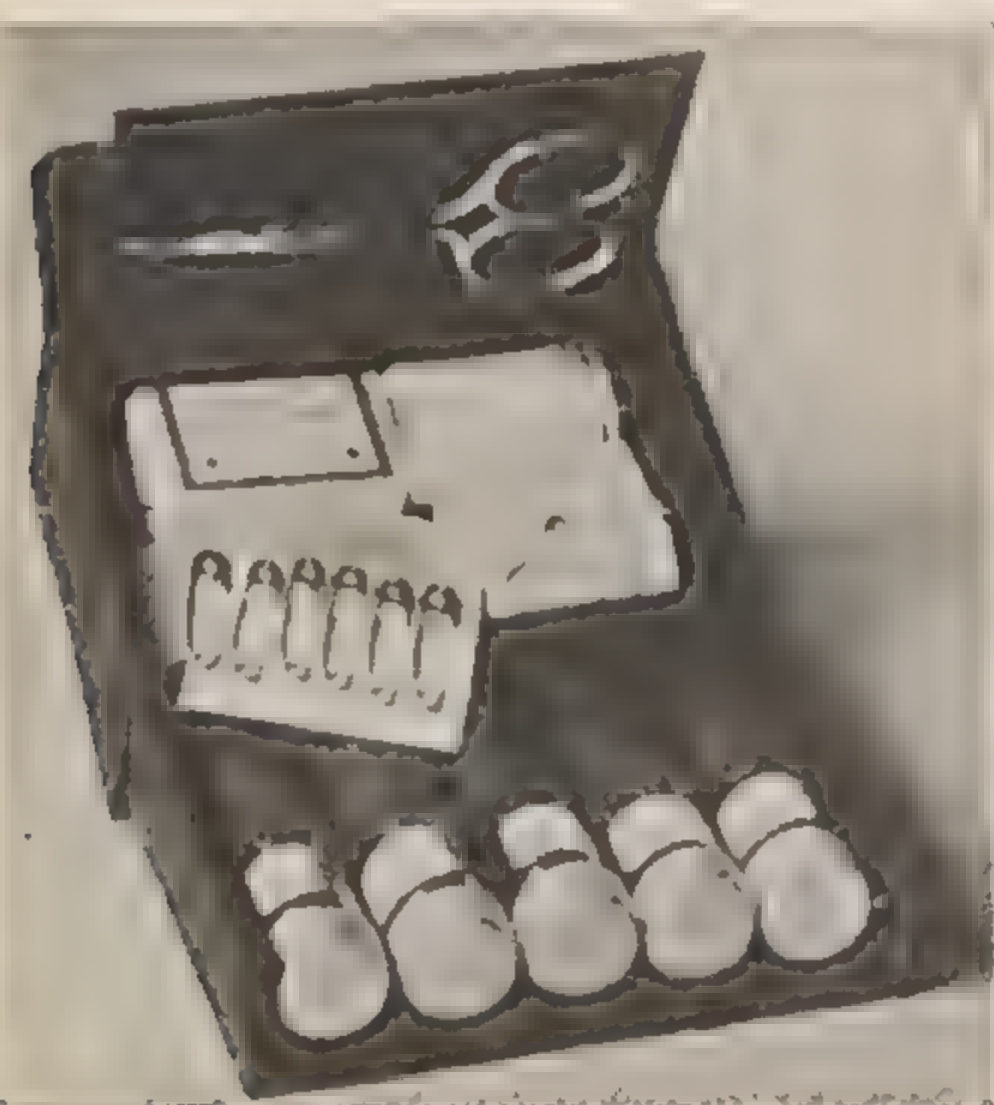
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LEAVENS' FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illustrated Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

NEW YORK GALLERIES
Grand Rapids Furniture Co., Inc.
Plates of interesting interiors gratis on request.
34-36 West 32nd Street, New York City.

"STYLE BOOK of hand-made Upholstered Furniture with beautiful tapestries and velours," sent on request. Samples are to be returned."
H. A. Kelly, Upholstering Company, Clinton, Iowa.

THE THONET-WANNER CO.
Wholesalers, Makers and Importers.
The most comprehensive wholesale exhibition in New York. Madison Ave. at 47th Street.



This emergency case is unusually complete, yet compact and moderately priced at \$3.50. Contains five bottles with labels, pins, scissors, soap, cotton, gauze bandage and salve jar packed in a strong case. May be purchased thru Vogue's Shopping Service.

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FUR REMODELING. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 2210.

SAVE 35% TO 50% ON YOUR FURS
by buying dressed skins
and have them made up in any style desired.
Descriptive Price List V sent on request.

Skins Sent On Approval. Express Charges Ppd. If you require any skins matched send sample.
J. Boscowitz & Sons
153 West 57th Street, New York City

EXCLUSIVE FUR GARMENTS at Real War Savings prices. Visit our showroom and we are sure of your patronage. Remodeling & redeyeing old furs. J. O. Tepper, 12 W. 36 St. nr. 5 Av., N. Y. Gr'ley 5823

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FURS REMODELED & repaired according to the styles of this magazine. Special attention given to out of town orders. Reasonable prices. Hirschfeld Fur Co. Inc., 35 W. 44th St., N. Y. Vand'bilt 654.

A. FISHER, 36 W. 46th St., N. Y. C. Established 1889. Imported and Original Models. Wholesale and Retail. Repairing and Remodeling of old garments equal to new—at small cost.

ALL REPAIRING is done under my personal supervision and at the lowest possible rates. Why not bring your old furs and let me suggest the new styles. M. Tepper, 120 W. 44th St., N. Y. C.

RUSSIAN SABLES SACRIFICED to settle estate. Muff, stole and hat crown: 18 beautiful skins. Gunther's. Cost \$3,500. Make offer.
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FUR COATS AND SUMMER FURS. A large selection of distinctive models. Credit extended to responsible people. Miller & Co., 36 S. State St., Chicago, Ill.

See **HATTIE'S HATS** when in CHICAGO; Original designs. Furs of quality. Write for prices. Somers Fur & Millinery Co. 159 N. State St., Chicago, Ill.

FURS—made new by expert rebuilding. Unusual designs for your individual style. New Furs—high grade quality.
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GARDEN LABELS. Know when, where and what you planted. Wooden labels for marking. Assortment of 100 attractively packed 70 cts. C. H. Gordinier, Troy, N. Y.

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CAMP SERVICE KIT—13 articles and a mascot in a snappy, mannish bag. To eat—to use—and a bit of fun. Postpaid to any camp—\$4.00. Furness Studio, 112 Carnegie Hall, N. Y. C.

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MME. NAFTAL, Tel. Bryant 670, will buy your misfit or slightly used street & evening dresses, suits, wraps, etc. Highest cash value. Satisfactory service to patrons at a distance. 69 W. 45 St., N. Y.

MME. FURMAN WILL GIVE YOU CASH
for your discarded
Street & Evening Gowns, Furs, Wraps,
Diamonds, Jewelry, Silverware, Etc.

HIGHEST CASH VALUE PAID
Entire contents of Houses and Estates Purchased.
Consult us before you sell. Write or Phone.
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MME. NAFTAL, Tel. Bryant 670, pays highest cash value for fine misfit or slightly used evening & street frocks, furs, diamonds, jewelry, silverware. 69 West 45th Street, New York.

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MY RE-BUILDING OF GOWNS IS THE TALK of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, New York. Tel. 5265 Greeley.

MY WORK has met with the approval of hundreds of exacting and particular women—women of refinement and culture. And more—they always bring their work back to me.

I am proud to have such appreciative customers, and pleasing them is my highest aim. Won't you come in to see me, too?
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ECONOMY DEMANDS that you conserve materials. Garments remodeled to latest creations. Excellent workmanship at reasonable prices. Fittings at home. Mrs. Squires, 293 W. 87 St., N. Y. Tel. Schuy. 7553.

ARE YOU ONE OF THOSE WOMEN
who know that clothes
go farther than anything
else in making an impression?

AND aren't you anxious to make that impression a good one? Then let my thorough understanding of dressmaking help you. I'm always glad to serve you. Mme. Renee, 74 West 46th Street, New York.

VICTORINE—Rebuilder of gowns. Old gowns remodeled equal to new. Evening gowns a specialty.
160 West 84th Street, New York.

WE WELCOME INQUIRIES for making and remodeling gowns in latest and advanced styles. Write for descriptive bkt. regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

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Your Gowns
Rejuvenated by
Alma d'Harcourt.

REMODELLING HOUSE OF E. & S. MEARES.
Your discarded gowns rebuilt on the most artistic lines, equal to new. A trial will convince you. 127 E. 54 St.

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THE MISSES CURRAN will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

KATHERIN CASEY, Formerly 36 E. 35th St. Gowns for all occasions. Street and afternoon frocks. Your material used if desired. Remodeling also done. 112 W. 58th St., N. Y. C. Tel. Circle 4451.

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Made to Order.
Distinctive remodeling.
Mme. Zara, 625 Lexington Avenue, New York.

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Distinctive street and evening gowns
Formerly of 253 W. 91st St., N. Y. C.

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creations exclusive.
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Reasonably priced.

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Gowns—Top Coats—Blouses.
Authoritative Styles for every occasion.
Moderately Priced.

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Important Sale
Gowns, Suits Smart Coats
At Prices Regardless of Cost

SMART FROCKS FOR SOUTHERN WEAR
Sport Suits and Skirts
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"Hughes" 27 West 46th St.

LUCIE
Produces 5th Av. gowns at reasonable prices. Remodeling a specialty. Hats, dainty underwear. A visit means satisfaction. 75 W. 45th St. Tel. 6140 Bryant.

MAYS SPECIALTY SHOP, 134 West 34th St. (Our only store) Gowns, Wraps, Suits, Furs. Authoritative Fashions at Great Savings. It will pay you to call (no catalog).

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If you can wear model sizes, you can buy your Gowns, Suits and Wraps at one-half their real value. 1587 Broadway, N. Y., at 48th Street.

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Advance Spring Dresses up to the minute.
Ready to wear & made to order
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SHOP AT 40 WEST 36TH STREET, NEW YORK.
Hats Waists Dresses
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Mme. Katherine. Telephone 4442 Greeley.

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ROBERT, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a marvel. My own Original Method. Write for booklet. Robert, 500 5th Ave., Suite 506, Cor. 42 St., N. Y.

CALL AT SCHAEFFER'S if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 543 Fifth Avenue. Phone: Murray Hill 5772.

SPIRO'S HAIR SHOPS. Hair troubles corrected. Facial and Scalp Specialists; Bleaching, Shampooing and Manicuring; Eyebrows and Lashes Perfected. 132 W. 23rd St. and 26 W. 38th St., N. Y.

Hair Goods and Hair Dressing—Cont.

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PERMANENT HAIR WAVE \$1.00 A CURL. Hair goods \$5.00 an ounce. Shampoos and special treatment for hair prematurely gray. Charles Frey, 507 Fifth Ave., N. Y. C.

CRUDOL "Nature's Hair Tonic"
Removes Dandruff and prevents falling hair.
50 and 25 cents the Tube.
The Crudol Co., Inc., 1777 Broadway, N. Y. C.

ENGLISH HENNA SHAMPOO powders tone the scalp, color faded or greishy hair, giving a marvelous gloss and bright tints, \$1.
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NEOS-HENNE for grey & faded hair. Any shade from blonde to black. Applied in all up-to-date Beauty & Hair Dressing Parlors; write for information to Neos Co., 366 Fifth Ave., New York.

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WILKINSON HAND-MADE ART QUILTS. Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

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weight, which we accept as practical.

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"The House of Three Gables"
the smartness and unusual character of our stock
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Lamps, Shades and Painted Furniture.
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Decorator—Unusual cushions, bedspreads,
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Everything smart for mourning. Hats, Vells.
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Different designs in trousseau silks, satin and georgette, in knickers, envelopes, gowns and petticoats. 17 N. State St., 1513 Stevens Bldg., Chicago.

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Made of your materials. \$6 to \$10.
Practical wash skirts for southern wear.
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Everything of the very best
Where New England and Dixie join hands.

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100 WEDDING ANNOUNCEMENTS \$6.75 or invitations, hand-engraved. 2 sets of envelopes, 100 Calling Cards, \$1.75. Write for samples. V. Ott Engraving Co., 1029 Chestnut St., Philadelphia, Pa.

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THE IMPORTANCE OF SEEMING GAY

WHY is it that all the Virtues insist on being so obvious? Why do they so often allow themselves to quarrel with the Graces and part company with them for ever? What does it profit a woman to have all the good qualities of an angel, if she has acquired the habit of announcing her opinions (always final) and then shutting her mouth with a snap that would put the gamest trout alive to shame? And why do so many otherwise excellent people apparently believe that it is a sign of kleptomania if one uses a light touch on life?

DON'T CONSERVE YOUR SMILES

A little less grimness and a little more graciousness wouldn't do most of us Anglo-Saxons a bit of harm, and perhaps a smile may be worth to some one even as much as it sometimes costs us. Just because we're sad is no excuse for being solemn in these times that have seen the greatest sorrow the world has

A New Silhouette

In its next issue Vogue will publish two pages of designs by Paul Iribe, which will suggest a new and charming silhouette for spring.

Paul Iribe, who has occupied a most important place in France in all that concerns decorative art and modes, has now come to New York, and his original designs in gowns and furnishings will be shown in Vogue. It will be recalled that it was Iribe who designed the first Album des Modes for Paul Poiret. Later he was associated with Madame Paquin, and he has designed many of the costumes for the most talked-of Parisian plays.

ever known, and the best way to bring back a little of the happiness we have all lost is to begin right now to realize that our griefs are for ourselves and our joys are for our friends.

Vogue has always had an aversion to the obvious, and it wants to seize this moment, when the sun has come back to the sky, and all our ships are sailing home, to make a plea for gaiety. There has been—and there still is—so much real suffering and horror in the world that we mustn't let one little chance to smile go by. We can save just as much food for those whose bread is sorrow and whose drink is tears, if we are wearing our prettiest clothes and chattering cheerfully at every dinner we go to; and it's just as possible to evolve practical plans for raising money for the Red Cross under a becoming hat as under a dowdy one. There's no particular satisfaction in being efficient unless one can be lovable, too, and all the gay and charming and frivolous things of life are the attributes of that lovely Goddess of Laughter who was born of the smiling sea.

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WHOLE NO. 1111

Cover Design by Georges Lepape

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Baron de Meyer

MRS. MEDILL McCORMICK

Mrs. McCormick, the Chairman of the National Republican Women's Committee, was Miss Ruth Hanna, daughter of former Senator Mark Hanna. Her husband is Senator-elect from Illinois, whose father, Robert S. McCormick, was ambassador to Vienna, St. Petersburg, and Paris, during the McKinley, Roosevelt, and Taft administrations. Recently Mrs. McCormick has taken the old Townsend

mansion in Washington, known as The Little White House, as it was occupied by the Roosevelts while the White House was being remodelled. In Chicago Mrs. McCormick's home is on the Lake Shore Drive, and when there she devotes much of her time to the big Rock River Farms in Byron County which provide certified milk for sick children and babies and are operated under her personal supervision

A work of genius is obvious—after it is produced. It is quite obvious that so prim a material as an English print of black flowers on an orange ground should be fashioned into a “prunes-and-prisms” poke-bonnet with a black bow that darts into the brim only to re-appear in another bow perched saucily on the crown. The quaint parasol is a match for it in every way



THE FROCKS THAT PLAN TO GO SOUTH

The Southern Resorts Promise to be Gay with

Bright Silk Blouses and White Skirts, Figured Silks

For Afternoon, and Evening Gowns of Metal Tissue

OF late years, the playground of the south has broadened greatly. Not long ago, when one referred to “the South,” one meant the exclusive sands of Palm Beach, but now one is quite as likely to mean Bermuda, Jamaica, Havana, Porto Rico, California, or even the Philippine Islands. And this year, each of these resorts is looking forward to a gay, if not brilliant, season. In the beginning there was little hope of having a season at all. Many of the large hotels were opposed to opening because of the war conditions. Coal shortage, difficulties in transportation, and the great shortage of labour all increased the problems of the hotel proprietors. Then came the signing of the armistice, and the situation immediately took on a brighter outlook. Within a few days a southern season had been planned. Hotel managers are making elaborate preparations, the shops are designing clothes which in themselves tell that the war is over, and women—and men, too—are looking forward to a few months of recreation and pleasure. Already clothes are less severe in character and a great deal less conservative. Lovely materials, bright colours, and gorgeous bits of embroidery and trimming are making their appearance.

NEW FASHION POINTS

No great change in silhouette is seen in the Palm Beach clothes, but there are several colours which are new or are having a renewed popularity. Victory Red, a dull cerise, and Joffre Blue, the soft blue used in the French soldiers' uniforms, are particular favourites. Soft silks and printed crêpes de Chine, linens, voiles, English eyelet, with taffeta and broadcloth for tailored suits, are among the popular materials. Hemstitching, drawn-work, simple embroideries, and eyelet embroidery are the smartest trimmings. Silks on the order of pussy-willow, printed in dull colours in simple designs, are seen everywhere for afternoon wear. Organdie makes a fresh and pretty trimming on many of these soft silk gowns, and

MODELS FROM BERGDORF GOODMAN

This season the smartest sports costumes are likely to be based on white silk jersey skirts and then to blaze into a blouse as gay as this of burnt orange tussur silk striped with white

The ribbons that flaunted themselves so happily in mid-Victorian days are making themselves at home again on such frocks as this attractive one of pussy-willow silk printed in navy blue





MODELS FROM BERGDORF GOODMAN

a number of them have skirts lined with the organdie, which gives the silk more body. The majority of the new dresses are straight and only fairly tight. Many of the skirts have a decided barrel line, and the newest of all are those draped like a Japanese kimono. This Oriental tendency is not limited to the drapery, for it works its way into most bewildering embroideries, of which East Indian frieze designs, often in dull colours, are the most interesting. There is a persistent rumour that suits will be very smart. For southern wear they are shown in lovely shades of yellow, rose, French blue, chestnut brown, cream, grey, and oyster white. For suit materials, broadcloth, silk jersey, a light-weight tweed, and a soft velours that resembles flannel are used. Tapestry is used for evening coats, and motor coats are of taffeta, silk jersey, or wool jersey. Silk, percale, gingham in small checks, silk jersey, and a certain amount of Chinese silk crêpe and Shantung make charming one-piece dresses for morning wear.

SEPARATE SKIRTS AND BLOUSES

The separate blouse and skirt will be very popular. Skirts are of silk or wool jersey, linen, or piqué, and they are very plain and straight. It is the blouses which arouse one's interest. There are lovely odd bits of Roman striped linen, and fancy crêpes in such bright colours as green and purple used in combination. Crêpe de Chine is dotted, checked, and printed in brilliant colours, so that one is left to suppose that that chic fash-

ion of a dark coloured blouse with a white skirt, so smart last season, is again to come into prominence. Dimity, voile, crêpe de Chine, Georgette crêpe, and embroidered batiste are used for afternoon blouses.

Evening gowns have abandoned war-time simplicity in favour of sumptuous fabrics such as rich gold and silver tissues. Taffeta, faille, and black, white, and coloured brocades are all shown. Trimming is sparsely used, but when it does appear it is rich and unusual.

Hats are large or medium sized. Many of those first shown are of dress materials instead of straw. One of the leading designers is making up hats and bags in London prints and percales. Sun hats in dull shades of Japanese crêpes are sure to be popular because of their lightness and effectiveness. From Paris come hats made of lovely, old-fashioned, double-faced ribbons, picot-edged and dotted with wreaths, potted plants, or boutonnières of coloured flowers. Occasionally plain grosgrain ribbons are used in these hats, and fringed effects form a pretty finish.

The sketch at the top of page 19 shows a new and charming hat and parasol of English print.

(Continued on page 82)

(Left) The war and sombre frocks are evils of the past, replaced by peace and a host of shimmering frocks of gold or silver tissue that sparkle their pleasure at being restored to popularity once more



(Right) Even in a world of surprises, one would hardly expect white crêpe de Chine to choose navy blue organdie for trimming, or English eyelet embroidery to reappear in company with net. But everybody is very glad they did



(Below) Perhaps to the swallows, flying, flying South, this lovely lady is of no importance, but to every one else who sees her, in her frock of white satin and white chiffon, with its very tight underskirt and its full overskirt, she will be an interesting spot in the palm fringed Florida landscape



Last season several humble materials made their debut with what tremendous success every one remembers. This year sateen, another novelty among materials, will be on trial for favour at the Southern resorts; and this frock of navy blue moire with a bodice and bands of bright blue sateen bears out the prediction that it, too, will have the career of a belle

Just by way of surprising us out of any preconceived ideas we may have, this engaging frock of café au lait batiste, run with insertions of Irish lace, has chosen to do the unexpected thing by adopting a coat of wool velours in a soft cinnamon brown, trimmed with narrow bands of brown wool stitching and belted back and front with the same unusual and decorative bands

Stein and Blaine Suggest
These Costumes as Com-
panions for a Trip South



DEMEYER

Baron de Meyer

(Above) Mauve organdie, that most naïve of fabrics, linked its fate with the new silhouette in the trim gown at the left. A narrow underskirt is trimmed with tiny tucks running from the hem up under the overskirt which is slightly barrel shaped and shows a suggestion of the minaret tunic at the hips. Bands of skunk trim the deep "V" neck, the sleeves, and the hips, and a corsage bouquet of roses in pastel colours blossom against their mauve background

Hints of a New Silhouette Lurk in the Lines of some of These Distinctive Gowns for the South



This is a modern—very modern—version of the little lace apron famous in the days of Queen Anne. All its graceful length is made of bands of heavy cream coloured lace. The gown is of golden yellow linen of a heavy quality made with straight lines and a panel back. The straight wide sleeves and the bodice are entirely untrimmed,—but the blouse allows itself a becoming little vestee of white net which gives a last touch of daintiness and charm

(Left) Every woman knows that black is the most gracious of colours to dine with, and here is a frock that will beautify a whole evening. The straight underslip in flesh satin is draped slightly at the back and veiled alluringly with a rather full overdress of black net that is about three-quarter length. Each of the black satin dots applied to the net adds just that much more charm—and, as if that were not enough, a girdle of soft flesh coloured ribbon ties itself in a large bow at the left



This pink taffeta evening frock wanted to go to Palm Beach, so it followed the very latest lines—even daring a new prophetic outline in the full fur-banded overskirt that flares above the tight straight skirt beneath. Two strips of the taffeta, that are really a part of the overskirt, run over the shoulders, and at the back a big bow of tulle almost distracts one's attention from the pink taffeta girdle weighted with heavy bead tassels

Even the lady that lives on the tapestry background just behind, looks with delight at this Georgette crêpe frock—the pale pink pleated skirt is so daintily gay, and the soft full ruffled bodice is so softly becoming. The sheerest white organdie makes the round collar and cuffs, and a garland of flowers embroidered in soft coloured silks, with velvet appliqué leaves, outlines a yoke effect across the skirt front. There is a ribbon girdle, too, of soft French blue, looped and trailing long graceful ends



Baron de Meyer

It's almost Puritanical all its soft grey pongee length—so demurely straight is the skirt with only an inserted accordion pleated panel for trimming, and so ingenuously simple the blouse with its row of little grey buttons and its fresh white organdie ruffle. Even the embroidery on the coat is demurely grey, and as for the hat—it's all of grey ribbon with not so much as the meekest of trimmings on its soft, becoming rolling brim

Any of the Southern Resorts Would Welcome These Costumes Designed by Harry Collins



THE SOUTHERN RESORTS COME INTO THEIR OWN

With the Coming of Peace, Society Plans for a Winter
Of Pre-war Gaiety in the Balmy Climates of the
Virginias, the Carolinas, and the Coasts of Florida

THE signing of the armistice brought many changes of plans in its wake, including, among other consequences more far reaching, a complete right-about-face in the social life of this country. Those who had prepared themselves for a winter of hard-work and self-sacrifice, with, perhaps, a short trip to the South solely for recuperative purposes, suddenly found it possible to return to a pre-war schedule. And no one has hailed the change more gladly, for purely business reasons, than the genial bonifaces of the southern resorts who are coming into their own again after two sadly unprofitable seasons. They kept brave faces, but those who knew their many troubles incidental to the servant problem, transportation, express and mail difficulties, and a thousand and one other irritations, will rejoice with them that brighter days have come and that the most brilliant season the southern resorts have ever known is predicted.

THE GAIETY THAT COMES WITH PEACE

The South hastens to inform us that this gaiety will not be of the old hectic sort. Indeed, Florida has become as "dry as a bone," and conviviality must be of another order than that inspired by the matutinal cocktail on The Breakers porch. But the new light-heartedness, now that the war is ended and that those still on the other side may be expected to join in the festivities of the late season, is the spontaneous gaiety of a nation released from bondage, secure in victory, and turning with true American spirit to celebrate it.

Peace could not have arrived at a time more significant for the South. Hotels which have been closed because of war conditions, are hurriedly organizing their forces and preparing for their greatest season. The ban on private cars has been lifted, as have the extra Pullman fares, and many additional trains are as-

sured both for the South and for California.

Palm Beach, of course, will be the favourite resort of many, including a veritable army of refugees who, in the past, have usually wintered at Cannes and Cimiez, Monte Carlo and San Remo, Algiers and Egypt. All the other fashionable southern resorts, too, will come into their own. White Sulphur Springs and Hot Springs anticipate a winter of unusual activity, on account of their proximity to Washington, and many people who will be found at resorts further south, later on, have gone to the Virginias in order to take the cure and to tone up their systems for the coming change from winter snows to summer sunshine. These resorts, of course, are favourites during the northward flight which begins in February and continues till Newport and Southampton and Bar Harbor claim their own. Pinehurst welcomed an unusual number of golf lovers in November and December and is truly a Paradise for devotees of this game.

Summerville amid the pines of South Carolina is not far from the quaint old city of Charleston. The road stretching between these cities is picturesque with magnificent estates and old plantations transformed by Northern money into win-

ter homes of great luxury. The famous rhododendrons and azaleas that bloom before the ice has started to break in the northern lakes, line it with masses of colour. Many visitors motoring in this vicinity break their journeys here to revel in the quaintness of the old city and to admire the manner in which Charleston has clung to her ancient traditions.

Aiken and Camden, both amid the South Carolina pines, vie with one another in their sports, if not in their clientele. Camden boasts a polo team second to none, and Aiken is equally proud of its stables. Every season, too, comes the stimulating rivalry of the Army to make both resorts excitingly anxious when smart young officers arrive to play polo and to wrest their laurels from them. Now that "Tommy" Hitchcock has so luckily and so narrowly escaped from danger on the other side and is quite sound and ready for his old-time sports, and that his father, Major Hitchcock, whose stables were famous, will also be likely to spend a part of the winter at Aiken, a revival of polo may be hoped for. Many multimillionaires will transport their stables from Cleveland and Pittsburg to this balmy climate. Camden with its exquisite gardens and its

white-pillared Colonial mansions set back among the trees in little hedges of box, reminds one in some subtle fashion of old England. Perhaps it is the hedges. Surely in no other American resort are there so many miles of prim hedges as here, while the maze in the gardens of the Court Inn has been a favourite trysting place for these many years. There are numerous cottages and fine old estates, and the three hotels where the same people return year after year, together with two excellent golf courses, give Camden a prestige not easily shaken off, even by her rival, Aiken. Why does Aiken always remind one of the queenly silver-haired Miss Celestine Eustis, riding in state be-



Amy Lyman Phillips

White Sulphur Springs is always a popular stopping place on the way to and from the resorts farther south. Here Bobbie Jones, Jerry Adair, "Chick" Evans, and Kenneth Edwards are shown (seated) at a Red Cross golf match at White Sulphur

(Continued on page 80)

NEW YORK, AGAIN RESPLENDENT



A diamond bandeau and earrings and a flame coloured ostrich fan were the accessories to the costume of Mrs. William K. Vanderbilt, junior

Once More Fingers Fly Day and Night, Making New Finery; Glittering Metal Brocades Are Used in Place of Darker Stuffs; and The Jewels of Pre-war Days Sparkle Again



The jewels of Mrs. George F. Baker, junior, worn at the Bird Cage Tea-room, were a string of pearls, a diamond brooch, and two small band rings



At the opera Mrs. John Sanford wore a diamond dog-collar and an elaborate diamond corsage ornament with a gown of violet velvet

VERY interesting, just at present, is the manner in which fashions are changing with the times. The increasing interest in dress has become exceedingly noticeable. In the workrooms of the Fifth Avenue dressmakers and of those in the neighbouring by-ways, the lights burn well into the night and busy fingers fly unceasingly in their efforts to supply fine raiment for those who are taking part in the various entertainments which are once again a part of the routine of the New York woman's day. For the moment, interest focuses upon evening gowns, as this is an item of dress in which all feminine wardrobes are depleted. The new evening gowns are decidedly different in character from their predecessors of pre-war days. At present, this difference is evidenced most conspicuously in materials, since, as yet, there is no new silhouette. Metal tissue and metal brocades are being used very largely for these costumes, and this is an innovation, as it has been several seasons since any amount of these fabrics has been seen. The transition took place almost over night. On the day prior to the signing of the armistice, the shopper strolling through the textile department of one of the large Fifth Avenue shops was greeted by counters bearing bolts of stuffs of sombre hues. The following day witnessed a complete transformation. Instead of the dull blues and browns and the cold whites of the preceding day, these same counters were piled high with textures full of colour and with glittering metal brocades—materials which had been stored away for several years against the time when the greatest struggle of the ages should have ended.

THE NEW EVENING GOWNS

Characteristic of the new type of evening gown was the costume worn recently by Mrs. Ozden L. Mills at the opening of the Nine O'Clock Frolic on the New Amsterdam Roof. This is a novelty in metropolitan entertainments, and it is timed to meet the requirements of the people who dine too late to go to a play and who do not



Mrs. J. P. Amsden occupied a box with Mrs. Haggin at the opera



This low tiara and dog-collar of diamonds were the jewels an Englishwoman wore recently at the opera



Brilliant diamonds sparkled against Mrs. James B. Haggin's satin gown

care to wait for one of the midnight reviews. Mrs. Mills's gown was made entirely of gold tissue, and she wore a scarf of the same material over her shoulders.

Gowns of metal brocade are seen in increasing numbers at the opera, and many evening wraps are of the same material. These, worn with many jewels, give an effect of much brilliancy to the audience. Not in years have such beautiful jewels been seen as those which are being worn this season. It would seem that every woman of fashion must have visited her strong box and brought out all the beautiful trinkets which have lain idle during the war. And she wears, not one at a time, but several of these jewels together. A particular instance of this was the jewellery worn by Mrs. John Sanford at a recent evening at the opera.

With her gown of soft deep blue violet velvet she wore a diamond dog-collar and an intricate diamond corsage ornament. On the same evening, Mrs. William K. Vanderbilt, junior, wore a diamond bandeau and earrings with a gown of silver brocade and a flame coloured ostrich feather fan. Ostrich fans are still carried, but not as extensively as in the past, with the exception of the fan in turquoise blue. Many smart women seem suddenly to have acquired a fan of this wonderfully effective colour. Mrs. Arthur Iselin carries a turquoise coloured fan with a white satin and chiffon gown with charming effect.

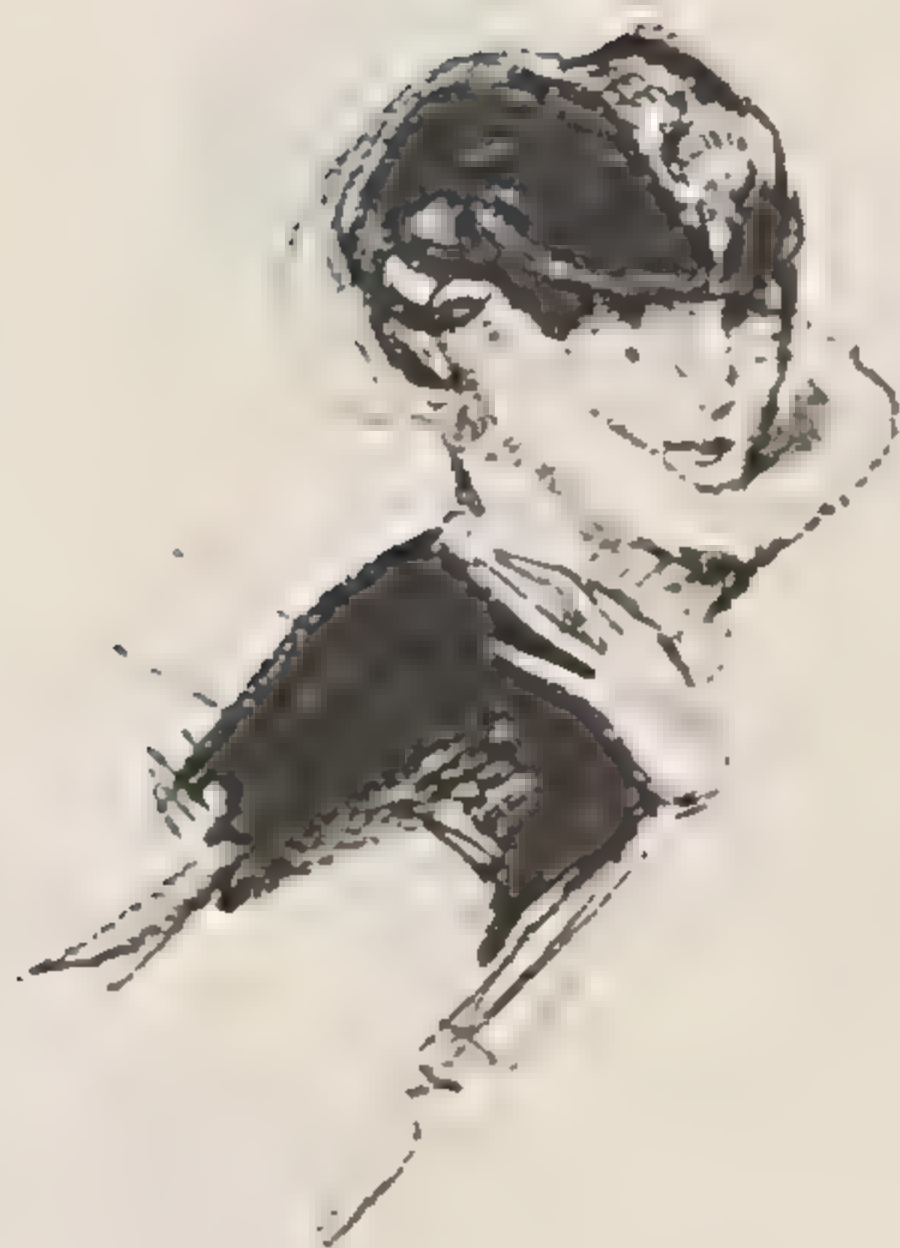
ELABORATE JEWELS ARE AGAIN IN FAVOUR

Typical of the elaborate jewels of the moment was the ornament of emeralds, diamonds, and pearls worn with a gown of ivory white satin by Mrs. James B. Haggin, and the diamond dog-collar and long rope of diamonds worn by Mrs. J. P. Amsden who occupied the box with Mrs. Haggin. A smart Englishwoman who sat in an adjoining box wore a low tiara and dog-collar of diamonds with a gown of black and silver brocade.

The wearing of jewels, this season, is by no means restricted to the evening. During the day,



Mrs. Perry Belmont follows the becoming English fashion of putting a little black bow behind a jewelled slipper buckle



Iridescent coque feathers trimmed the small black glazed straw hat worn with a high and interesting fur collar



At the marriage of Miss Mildred Rice to Mr. Richard Newton, junior, the bride wore a quaint little face veil which was removed by the maid of honour during the ceremony



Helmet-like in shape and trimmed with heckle feathers was this hat of the new "sipper" straw in tête de nègre

one sees elaborate collars and brooches on older women, and sometimes a younger matron wears, in addition to the inevitable string of pearls, a diamond ornament of much charm. One afternoon a short time ago, Mrs. George F. Baker, junior, had tea at the Bird Cage, the smart tea-room opened in connection with the Red Cross Shop on Fifth Avenue. Mrs. Baker supplemented a wonderful string of pearls with a round brooch of diamonds worn just below it. Two little band rings were worn on her small finger, one of diamonds and one of onyx.

Accessories, other than jewels, are not of especial interest. Very few coiffure ornaments are seen. Coiffures continue to be very simple and are generally adapted to the type of the individual. The smartest older women wear their hair waved and brought into some sort of knot on the crown of the head or turned under. Low coiffures are still worn by a great many of the

younger women, but as yet there is no unusual tendency towards this arrangement, despite the fact that rumours tell of its popularity in Paris. The rarely fortunate woman whose features are sufficiently perfect to permit her to brush her hair straight back from her brow and ears, achieves much distinction, but few American women can do this. This sort of coiffure is particularly charming if one's nose is long and just a trifle inclined to be retroussé. A charming young South American woman who recently dined at one of the hotels, had her hair arranged in this way, and this, combined with the perfect cut of her simple garnet velvet gown, made her the most interesting and the smartest figure in the room. Two strings of pearls, an onyx ring, and glistening buckles on her little red satin slippers were her only jewels.

Slipper buckles are still worn extensively, and there is no denying their effectiveness with simple gowns. Mrs. Perry Belmont, who has lived in Europe a great deal, has adopted the rather interesting English custom of putting a little black bow behind the jewelled buckles of her evening slippers, thereby accenting the slenderness of the

ankles in a very graceful fashion. The slipper with the low French heel has been found so comfortable and at the same time so becoming to many feet that it is being very largely worn, and one sees it now in brocades, as well as the simple white and black satin in which it first appeared.

COMING CHANGES IN FASHION

There is great interest in the question of the coming changes in fashions. Every one seems to feel that something distinctly new is coming, but as yet no one seems to know in what direction the turn will be. Such American designers as produce really worth-while things are hard at work, but their doors have remained closed, and such things as have been brought out show no startling innovations. It is possible that something new may be launched at Palm Beach, for
(Continued on page 74)



A guest at the wedding of Miss Mildred Rice wore this attractive costume with rose fox furs



Only so piquant a profile as that of this young woman looks well with so severely simple a coiffure



This unusually chic costume, worn by a Frenchwoman, showed a distinctly new silhouette



DEMETER

L

Baron de Meyer

The whole duty of a Palm Beach hat involves so many things that it might discourage any but the most ambitious bit of head-gear. It includes shade and originality and becomingness and smartness,—and this season it is very apt to include black liséré straw. This charming afternoon model has attained success by facing its broad liséré brim with black satin and trimming the upper side with more satin edged with shirrings of jade green ribbon run with silver. The same gay ribbon winds in and out among the dull coloured silk and velvet flowers that trim the crown

MODELS FROM BRUCK WEISS

POSED BY DOROTHY CUMMING



There is evidently a back-to-the-land movement in millinery, too, for this mushroom shape of hand-woven raffia with a raffia-edged brim of coffee coloured net, is a veritable farm-yard of chickens and turkeys made of brilliant ostrich plumes in red and yellow and laid flat against bright green ostrich plume trees and grasses

Half of the Charm of the South Lies

In Viewing the Scenery from Under

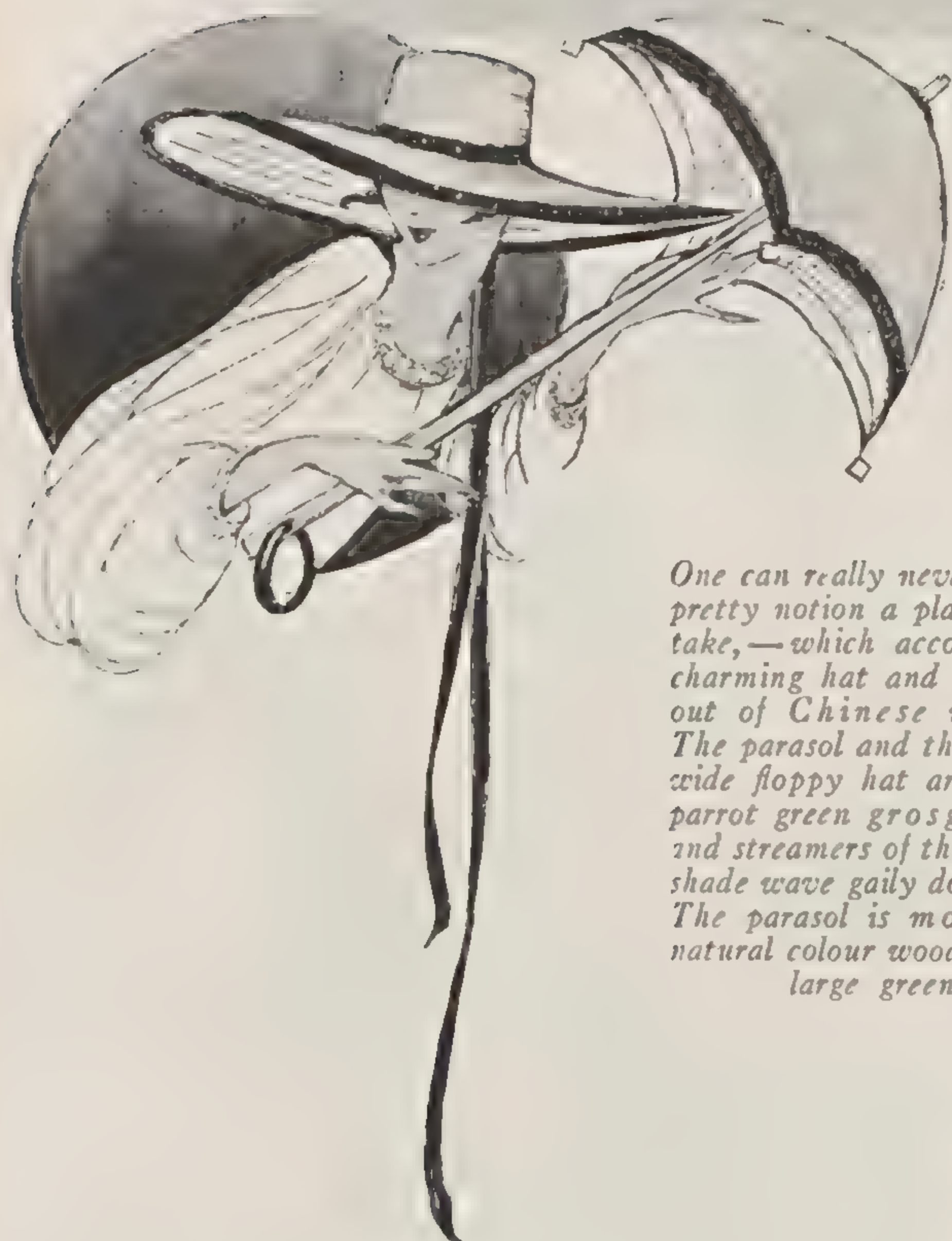
The Broad Brim of a Chic New Hat

Every bit as becoming as the delightful clothes Miss Cumming wears in "Tiger! Tiger!" is this sports hat of blue and white checked straw loosely woven by hand and faced with fine white straw that might almost pose as white angora wool. White grosgrain bows trim the circles of old-blue satin about the crown



THE MEYER

Baron de Meyer



One can really never tell what a pretty notion a plain thing may take,—which accounts for this charming hat and parasol made out of Chinese wall matting. The parasol and the brim of the wide floppy hat are outlined in parrot green grosgrain ribbon, and streamers of the same bright shade wave gaily down the back. The parasol is mounted on a natural colour wood stick with a large green ring

A picture hat beneath a parasol, a pair of pretty eyes beneath the hat,—and one's fortune may be made on a sunny afternoon,—especially if the parasol is daintily poised, the hat naively tilted, the eyes gaily expectant. This fairy hat is of white net trimmed with bands of embroidered linen and outlined in sections with Valenciennes lace. The white embroidered parasol has a long point at one side ending in a tassel and is mounted on a white stick with an amber ring

A backward glance over one's shoulder will owe much of its success to the provocative lines of the organdie brim on this hat of navy blue taffeta. The crown is in the jaunty tam-o-shanter shape. As for that most infallible of woman's weapons, the parasol,—this one is of navy blue taffeta with an edge of the white organdie and is mounted on a white wooden stick trimmed with a black ring



MODELS FROM LORD AND TAYLOR

Once upon a time it was a white silk shawl in China, but ingenious fingers fashioned it into a charming bag. The embroidery of the shawl is so deftly placed that it encircles the bag and forms a delicate trimming while the long soft shawl-fringe drips into a tassel. A dull silver mounting swings all this useful loveliness from one's slender wrist



NEW REASONS FOR GOING SOUTH ARE THESE SUR-
PRISING SUN HATS OF SUCH UNEXPECTED COMBINA-
TIONS AS NAVY BLUE TAFFETA AND WHITE ORGANDIE



One may motor becomingly and warmly in this cape-like coat with the upper part in blue satin and the lower part in navy blue tricotine. Bands of the tricotine trim the front, the sleeves, and the scarf-like collar which is worn with a grace over one shoulder. It may be draped to suit the individual wearer—or according to one's mood. And with a strict regard for the newest fashion, it ends just below the knees



A wrap so carelessly becoming that one dares not call it by its staid name of "coat," is made in navy blue taffeta, lined with beige wool, and trimmed with silk and wool embroidery. One may use it successfully for a motor coat as well as for other occasions. Originality of line is its peculiar charm, for it drapes around the figure, has a deep shawl collar and semi-tight sleeves which flare into unexpected puffs at the top. These taffeta coats are very new, especially when lined with a wool material

American Beauty silk jersey has blossomed into a marvelous wrap embroidered in gay sapphire blue silk, lined with sapphire blue satin, and billowing into a deep collar of grey squirrel. The line observes the new long-waisted effect, and, instead of blousing merely in the back as these coats usually do, blouses all the way round. Although such a wrap is not designed strictly for motoring, it may be used in that capacity. Wide openings for sleeves are outlined with blue embroidery and tipped with graceful long blue tassels



THE NEWEST COATS ARE FASHIONED IN TAFFETA,

SATIN COMBINED WITH TRICOTINE, AND SILK JERSEY—

AND THE LINING IS SURE TO BE A BRIGHT SURPRISE

SOME INTERESTING AMERICAN

WOMEN WHO HAVE MARRIED

AMONG OUR ENGLISH ALLIES

(Below) The Duchess of Marlborough, who before her marriage was Miss Consuela Vanderbilt, the daughter of Mr. William K. Vanderbilt, is making friends with one of her protégés in the latest of her many philanthropic works, a welfare home for babies who have suffered through the war, at Riggendale Road, Streatham, England. The Duchess represents West Southwark, a working class district of London, in the London County Council and is the first American born woman to be elected to this Council



© Western Newspaper Union

The Countess Curzon of Kedleston, who was, before her marriage in 1917 to Earl Curzon, the widow of Mr. Alfred Duggan of Buenos Ayres, is shown with her daughter, little Miss Marcella Duggan. The Countess is the daughter of the late J. Monroe Hinds, United States Minister to Brazil

© Underwood & Underwood



© Western Newspaper Union

Earl Curzon of Kedleston is the eldest son of Baron Scarsdale, and has been Viceroy and Governor General of India. He is also the father of the young lady standing beside him,— Lady Alexandra Curzon, a daughter of Lord Curzon and his first wife, who was Mary Victoria Leiter of Chicago



© Press Illustrating Service

When Lady Decies, who before her marriage was Miss Helen Vivien Gould, the daughter of Mr. George Jay Gould, is not too occupied with these three captivating small people, the Honorable Catherine, the Honorable Eileen, and the Honorable Arthur de la Poer Horsley Beresford, she devotes her time to the American Red Cross Care Committee

SOCIETY FOLLOWS THE
HOUNDS AT THE
MEADOW BROOK HUNT
GIVEN AT WESTBURY
ON THANKSGIVING



This photograph shows three of the most eager huntswomen at the Meadow Brook Hunt. At the right is Mrs. H. J. Nicholas, wife of the Master of the Hunt, Mrs. Eric Winston is shown in the middle, and at the left is Miss Lida Fleitmann, one of the best known horsewomen in this country



(Left) Mrs. William Goadly Loew was one of the enthusiastic followers of the hounds on Thanksgiving Day. She is a sister-in-law of Mrs. George F. Baker, junior, and spends every spring and autumn on Long Island



(Right) One of the most conspicuous figures at the Westbury hunt was Mrs. George F. Baker, junior. Mrs. Baker is a member of the committee in charge of the Bird Cage, a Red Cross tea-room which has been opened at 587 Fifth Avenue and which is run in connection with Pandora's Box, a Red Cross Shop



(Above) Rarely, if ever, does Mrs. Arthur Scott Burden miss a Long Island hunt, for she is an ardent and most enthusiastic horsewoman. She was on the Committee for the Annual Horse Show held at Madison Square Garden, which this year was given for the benefit of the United War Work Campaign in November



FRESH FASHIONS IN SPRING FABRICS

Chippendale Foulards and Silk Tricot in New Weaves

Are Among the Fabrics that Are Sure of a Brilliant Future

FABRICS FROM HAAS

THAT printed silks and chiffons will be worn again this spring is now an established fact, and the new materials which have been brought out for the approaching season show a marked improvement in design and colouring over those of last year. Among the most attractive of the new silks of this type are the Chippendale foulards which come in a great variety of designs. The material shown in the sketch at the upper right on this page and in the photograph just below it is a Chippendale foulard with a design of minute red flowers with little blue leaves on a creamy white ground. The frock in the sketch is trimmed with little quillings of the same material in white, and the vest consists of double folds of cream coloured chiffon crossed surplice fashion. This same material may be had in dark as well as light colourings.

PRINTED CHIFFONS AND CRÊPES

Printed chiffons and Georgette crêpes will be fashioned into the most delightful of afternoon gowns and cool weather frocks. The taupe brown Georgette crêpe cross-barred in white shown at

the lower right possesses charming possibilities. It comes also in rose, old-blue, and sunlight yellow similarly barred. Kitten's Ear Crêpe continues to be very largely used by many of the best dressmakers, and Callot silk nets will make their appearance in evening dresses and especially in gowns for young girls.

Paulette Satin is a material which will be used for spring street dresses. Such a dress is shown in the sketch in the middle of the page. This gown achieves much individuality from the collar, cuffs, and the turned-back bands at the bottom of the skirt, made of the same material as the dress laid in rather fine tucks.

THE NEW SILK TRICOTS

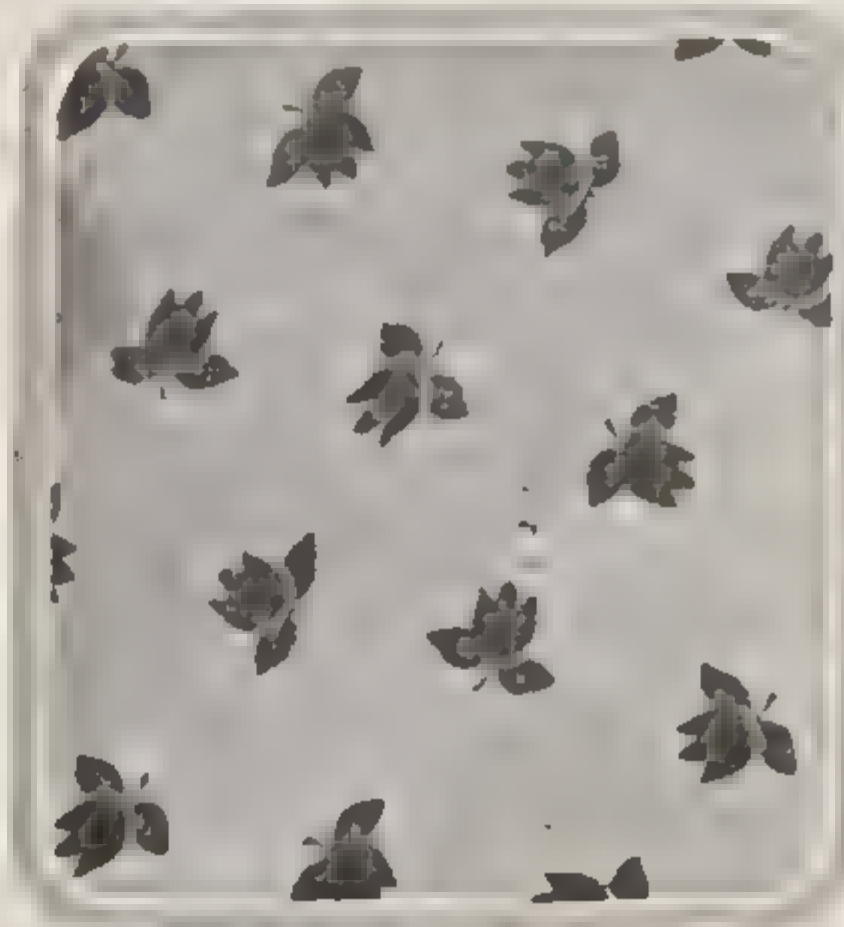
Silk tricots are being shown this season in a number of novel weaves for which an extensive vogue is predicted both in Paris and America. Pebelette Trico, shown in the second photograph from the left, comes in a very soft taupe shade which is particularly becoming. Dominette Trico, shown in the photograph at the left, has alternating squares of closely woven and rather open mesh



(Above) A Chippendale foulard with tiny red flowers and blue leaves on a creamy white ground (sample at left) makes a frock equal to the demands of the most exacting bright spring morning



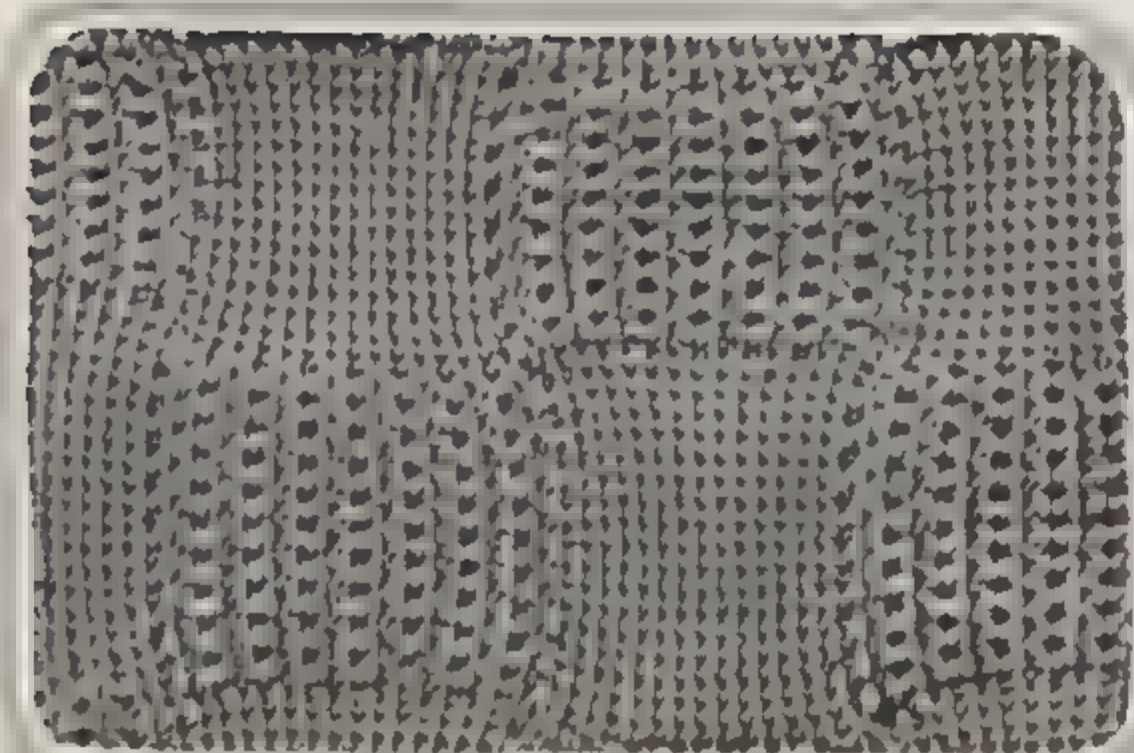
Tucked and turned-back bands at the collar and cuffs and the bottom of the skirt give this frock of Paulette satin a very enviable distinction



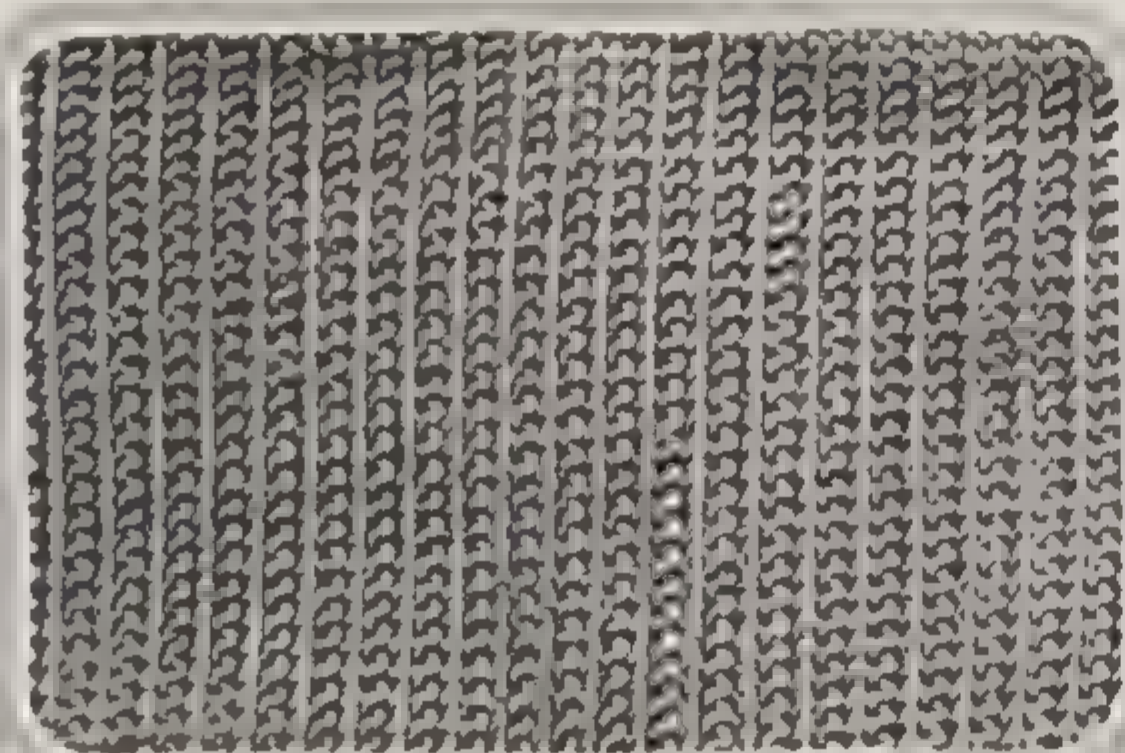
scattered over its surface, giving a lace-like appearance. Printed tricot is a novelty, and to this class belongs the new Chippendale Trico, shown in the second photograph from the right. This material is printed in cross-bars and other designs in contrasting colours. In the more striking effects it is best adapted for sports wear, but in such colours as brown and black and navy blue and red it is suitable for street wear in town.

OTHER POPULAR MATERIALS

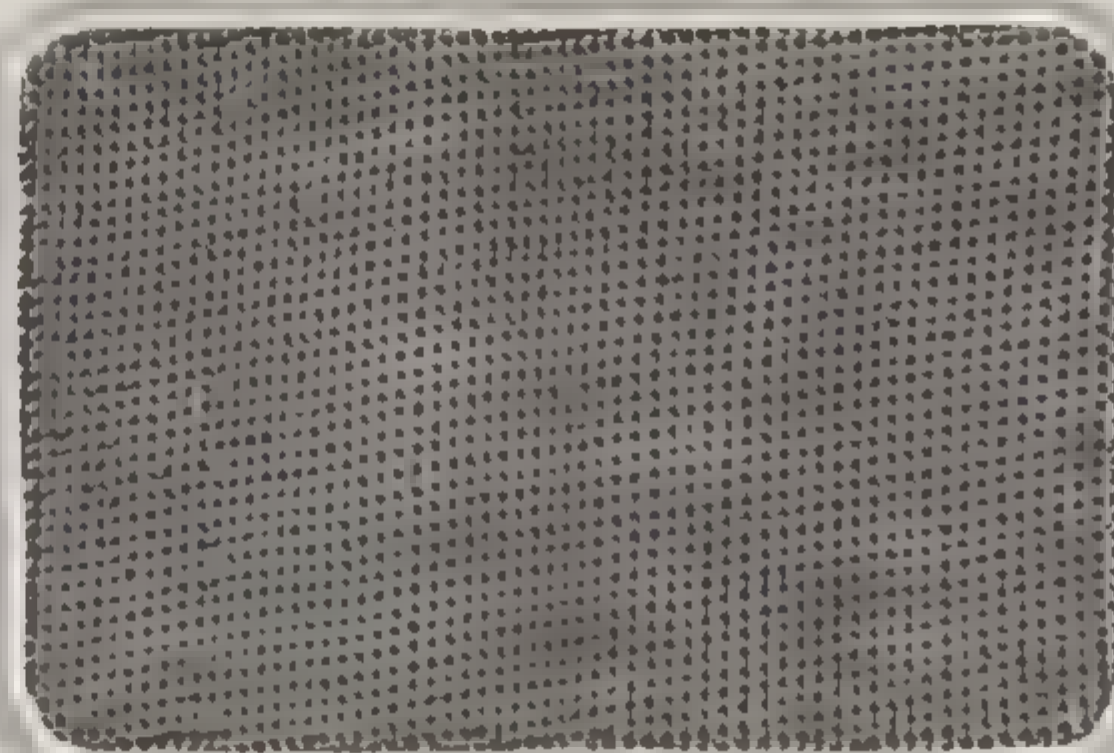
Gloveskin duvetyn, which is an all-silk material of most exquisite quality, will be seen in street gowns, and gloveskin velvet, Chéruit twill, and Tricot Serge will be used a great deal with charming and interesting effects.



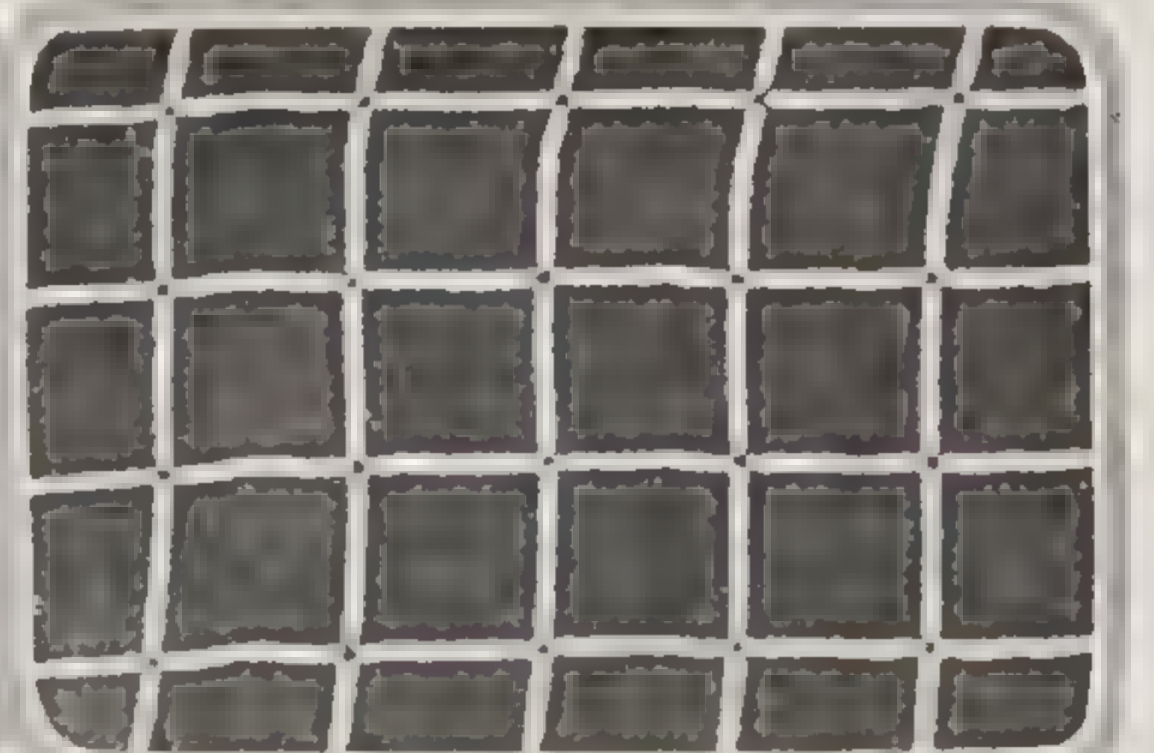
Dominette Trico gains a lace-like appearance from its alternating squares of close and loose mesh



Pebelette Trico has a particularly effective weave which is especially suitable for a simple frock



Chippendale Printed Trico has cross-bars and various designs in attractive contrasting colours



Printed Georgette crêpe, cross-barred in white, may be had in taupe, rose, old-blue, and tan

THE FIRST FASHIONS OF PEACE IN PARIS

I MANAGE to make my way through the terrific crowd in the station and to secure my place in the railway carriage; there I sit, my head still spinning with the joyous sound of Paris *en fête*, Paris restored to life after a long and tedious convalescence. Then comes the journey and the awakening at Marseilles under a marvellous sky, where the smell of the air, the sea, and the very streets, add new pleasures to my overflowing heart.

All those who remained in Paris in the hour of her need are entitled to a respite now that the storm has abated. And where is a lovelier haunt for recovering one's strength than in the warm perfumed air of the beautiful Mediterranean coast? In this peaceful spot, far from the noise of war, one will be able to consider the tremendous events of the last four years in their true proportions, and to review in memory the various military heroes. Those who have left in print a record of their hopes and dreams, will be nearer to us there, because we can read them and think of them at our leisure.

A POET WHO DIED FOR FRANCE

In my traveling bag are the poems and letters of Alan Seeger. Madeleine Le Chevre, in an article full of feeling which appeared in *Le Gaulois*, said that the young American who wrote, "Death is nothing terrible after all; perhaps it is some-

With Gowns and Fêtes and Theatres, Paris

Gives Expression to All Its Happiness

After Four Long Anxious Years of War

music by the Royal Guard as an accompaniment. The Baroness Henri de Rothschild, who offered her house for the organization of this club, mingled with the crowd, looking particularly distinguished in her nurse's uniform, and was much admired and congratulated. The women who gathered there that day, in the rooms usually reserved for officers and their friends, were as charmingly

gowned as in the days before the war. The effect was similar to that of the big receptions given at the embassies five years ago and was so novel that one could hardly accustom oneself to it.

The dominant note was black, the brilliant black of satins or silk jerseys, or the black of jet brightening mat or woollen materials. Capes of fur, velvet, or satin, were in evidence everywhere. Two of them are sketched on pages 33 and 35. They were worn by women who were much admired during that afternoon among a crowd so great that it was difficult to distinguish anything except hats. The tall and slender Mrs. Paget, in spite of the fact that the day was very warm, wore a black satin wrap of a shape very difficult to describe. A square collar of monkey fur reached below the waist in back, between the shoulders, but was hardly wide enough to be noticed on the shoulders themselves. The bottom of the wrap was edged with monkey fur, cut very short. This wrap is sketched in the middle on this page. One of the characteristics of these capes is that they are made rather short, like our skirts,



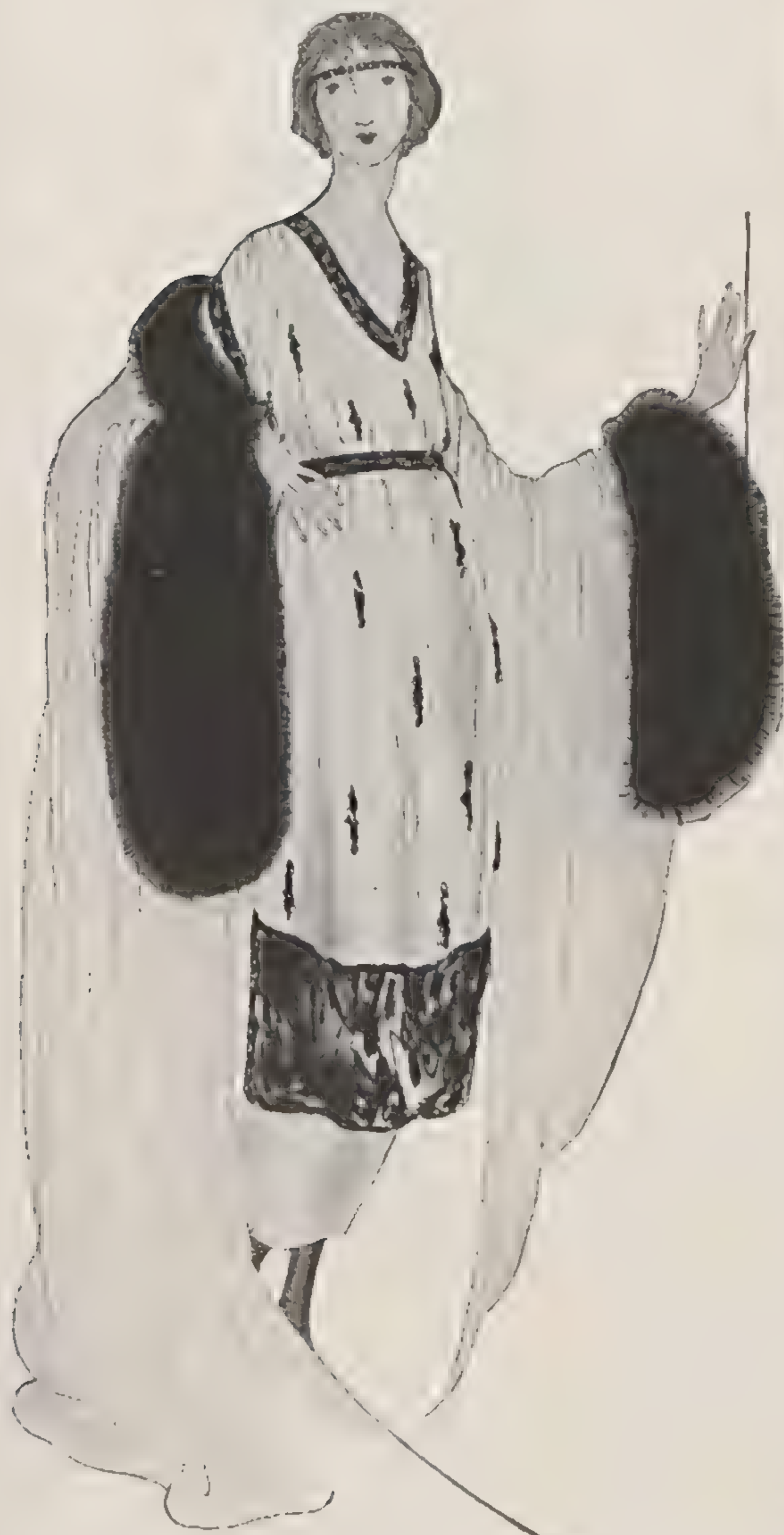
At the Cercle Interallié, Mrs. Paget wore this interesting black satin cape with a deep but narrow collar of monkey fur marking a chic new line between her shoulders at the back

thing even more marvellous than life," was so great a poet that the fame which his heart desired would not delay in coming to him. He had no need to go and seek for it, for fame and his genius had recognized and smiled at each other. He died in France for pure love of this gallant country. "My only reason for fighting is that this France, this Paris, which I love, may forever be synonymous with glory and beauty," he wrote. Such ideals, such altruism, justify our inmost dreams. Beside the splendour of this sea over which sailed so many Homeric heroes, we shall realize the infinite grandeur of the things that have been accomplished in our own time.

PARIS AND PEACE

I left Paris in a drizzling rain. The Place de la Concorde, like a battlefield, displays to a curious crowd gathered together under dripping umbrellas the guns taken from the enemy. The joy in the hearts of the people makes up for the bad weather. We have borne everything during the last four years, but now, at last, peace has come.

The fête given at the Cercle Interallié remains in my memory as a particularly bright event. Great enthusiasm and emotion were shown by every one, and patriotic songs were sung with



Madame Hollier Larousse wore this unusual theatre frock of white mouseline de soie embroidered in jet over a white satin underdress



JENNY

Bright green jersey embroidered in heavy white angora wool is the last word in the popular jersey serial running in Paris this winter

CHANEL

This Parisienne is just a slender exclamation point emphasizing the smartness of the colour brown in a long unbroken length of brown bure and big brown coroso buttons



CHANEL

The drum-major hat, from Lewis, that tops the chic little head of the Duchess Sforza, flares into monkey fur and drips black jet. More jet, combined with white silk chenille, trims her black satin frock



CHANEL

The Duchess Sforza buttons a surprising amount of chic into her black velvet coat with kolinsky trimming and pockets that add two interesting points to the silhouette. The becoming hat is from Lewis

CHANEL

That the couturiers are still embroidering their way to success is proved again in this blue satin frock embroidered in brown and silver and orange and made with a fur-banded tunic and a vest of Chantilly lace



so that our stockings and shoes are especially noticeable.

The silhouette for spring is still undetermined, but I do not mind prophesying that there will be a change from the fashions that have been too long with us, and that there will be at least an attempt to push the style of skirt that hugs the figure very close in back. This very definitely curved line will be combined with a looser line in front, for all the fulness of these skirts will be in front. Quite the reverse line will mark the bodices, which will be loose in back and tight in front—an odd combination. For street wear many slightly longer skirts will be introduced, for here in Paris skirts have been too short; and the skirts of evening gowns will be decidedly longer; however, many smart women will continue to wear short skirts for street and afternoon. Tailored suits will be loose as contrasted to the shapelier dresses.

Here on the Riviera in these streets edged with palm trees, I see many capes late in the afternoon when the trade wind blows up cool. Furs are worn even at Nice and Monte Carlo, but in lighter colours than the ones we have been wearing in Paris. Wool velours edged with castor, flat caracul giving an effect of broadtail, squirrel with its white stripes cunningly arranged—these are the furs I see every day on the most perfectly gowned women on the Riviera.

As I came out of a concert at Monte Carlo I saw an unusually beautiful young woman stepping into her motor. She was wearing a loosely fitted redingote of castor with a band of silk tricot about three-quarters of a yard wide in the back giving the effect of checks. This silk tricot, which was of the same shade as the fur, was used in the same way on the collar and cuffs. Generally speaking, the wraps which I see on the promenade at Monte Carlo or at the hotel impress me as being very elaborate. Some of them have pieces of fur set in in diamond shapes or in motifs of various designs; this trimming is used only on



There's sable,—that's for sumptuousness; and there's monkey fur, that's for fringe and flair; and the wrap they make is for remembrance, as you can readily see, for who that had once seen it could forget it?

the shoulders. Wraps like these seem more like dresses than coats, and are excellent for the southern climate, where, although the temperature is so variable, a wrap entirely of fur would be unbearably hot. This pretty innovation is due, it seems, to the ingenuity of Grunwaldt. The two models from this house, sketched on this page, show great originality. One recent evening one of our prettiest Paris comedienues wore a fichu of ermine paws fringed with monkey fur over a dress of gold and tête de nègre.

FROM THE HOUSE OF JENNY

Jenny's dresses have had a great success,—those for daytime wear in particular. The pretty Russian trotteur sketched at the lower right on page 33 is an ideal model for traveling from Cannes to Nice or Mentone. One is obliged to make these trips by train until automobiles return, and hence one must dress rather simply.

At a tea at the Hotel A, given by the elegant Madame de Blest Gana, some pretty dresses from Chanel attracted my attention. Several of these models are shown in the sketches on page 34. One of "crow" blue satin in a loose chemise style was deeply embroidered in motifs of orange silk enriched with gold, silver, and black. The effect was very splendid, although the dress was both simple and practical. A band of otter was placed at the edge of the chemise tunic. In all of Chanel's models the underskirts are very short, coming only about six inches below the tunic. From the same designer was the black satin dress worn by the Duchess Sforza. The border was of white chenille and bright jet, with a little chenille and jet at the opening of the neck and on the long sleeves. The hat worn with this dress was from Lewis and was very charming; made entirely of monkey fur, it gave the effect of standing on end in a tempest, and of being held down by two large balls and fringes of jet over each

ear. With her coat of black velvet, also from Chanel, the Duchess Sforza wears a little "petasus," that head-dress of Greek youth which we often see in the statues of Mercury. This one of stiff black satin has its front covered with paradise feathers and is entirely veiled with black tulle edged with chenille dots, with heavier tassels of chenille at the four corners of the veil. The coat, narrow at the bottom and buttoned down the sides as far as the fur border, has two pointed pockets. For the collar, a scarf of otter is fastened at the right side of the opening at the neck and left free at the left side. It is thrown over the shoulder and falls like a sports scarf, a very new effect on so formal a costume.

A DELIGHTFUL MUSICALE

At a musicale at the home of Madame Julien Ochsé, the talented sculptress, I saw several extremely elegant women. The house is decorated in the style of the Second Empire and is really marvellous, and Fernand Ochsé charmed the intimate gathering with ancient and modern songs. One very smart Parisienne wore an otter cape thrown back to show a simple dress of black serge with a white "Dauphin" chemise. A toque of plain otter, worn without a veil, and a muff to match completed an ensemble that is both simple and well selected.

The Marquise de Polignac, who has recently arrived from New York, was also present. She wore a coat of black satin trimmed with kolinsky, over a dress of black satin and a blouse of elephant grey velvet. Madame Lilas wore a cape of black satin trimmed with silver fox and a large velvet toque fastened with beautiful pearl pins. Mlle. d'Hinnisdal, in a cerise wool jersey dress and a white plush hat, was particularly charming. The Marquise de Chabannes was exquisite in a chemise dress of white crêpe de Chine trimmed with little fringes of black silk. Her hat was a small tiara of black taffeta.



At the opening of the Cercle Interallié, a club for officers and their friends, Madame Barrantin wore a coat of black satin and kolinsky, cut by the narrow silhouette



A fur motor coat is usually rather heavy and bulky, but this one of grey squirrel, with stripes of white, is almost as soft and light as a coat of chiffon velvet



MARTHE GAUTHIER

Silk jersey, that darling of the Parisian goddesses of fashion, is here shown in the ingenue rôle of a navy blue afternoon frock trimmed with skunk even to the slender outline of its trim silhouette

At a tea given by the Comtesse d'Hautpoul, the Comtesse de Bérandière wore a coat of tête de nègre duvetyn with an original pelerine collar of otter and two straight bands of otter, about three-quarters of a yard wide, running the full length of the coat in the back and front. This is another instance of the unusual trimming used on the new coats. The Comtesse d'Hautpoul wore a blouse of silk jersey—a fashion which is very popular at present. One sees these silk jersey blouses in all colours. This one, which was of a rather loose weave, had a medallion opening at the neck. These blouses are made with large meshed jersey above the waist and fine meshed jersey below. They fit the figure closely and come just a little below the hips, with no border or trimming at the bottom. They are usually in bright colours, except when they match the skirt, which, in most instances, is of fine wool jersey. Mlle. Cécile Sorel wears blouses of this type in various colours under a coat of chinchilla or sable. On the Mediterranean coast, they are more worn at present than any thing else, either with or without furs, according to the weather. Nothing could be prettier than a group of these bright colours, which look like a field of hyacinths.

I went to the theatre every evening just before I left Paris. The first night audiences have a gay and elegant air which has not been seen since the war. At the Théâtre Réjane, at the Porte Saint Martin, at the Vaudeville, and at the Palais Royal, our couturiers have designed some beautiful costumes which show a great deal of thought and have a real psychological significance, instead of merely being designed with the idea of making an effect. This shows real progress, for the matter of costume was a reef on which many a play has come to grief, and productions often fell flat from an excess of elaborate decoration which irritated the audience and the critics, who desired first of all something to interest their minds.

Perhaps "Le Filon," at the Palais Royal, is not exactly intellectual, but its wit is very spontaneous at all events, and Jenny's costumes are so simple and charming that one is sure to like them. A filmy white dress over a black satin slip, with the bottom of the skirt in otter and little ribbons of ermine at the waist fastened with paste buckles, is very charming. A coat of myrtle blue velvet trimmed with black fox with gold paillettes on the shoulders is no less clever in its great simplicity of line.

At the Casino de Paris, in "Pa-Ri-Ki-Ri," Mlle. Mistinguett is dressed—or rather undressed—with her usual style and elegance. Her gowns of rhinestones on white tulle, and of black jet strewn with brilliants and held on the shoulders by straps of brilliants, would make charming dinner gowns if they were modified a little in length. Another dress, sleeveless and cut in a straight décolleté across the shoulders, is of black velvet with a sash of "Zynia" taffeta tied in front.

At the Renaissance, Madame Cora Laparcerie wears several effective costumes. One, in white voile embroidered in white jet with a redingote of tête de nègre velvet, is especially attractive.

Just as I am closing this letter a piece of good news reaches me. Mrs. Harjes, whose canteen is at present at Malmaison, has been decorated with the Croix de Guerre at Nantes. Her courage and devotion in remaining at Soissons when the Germans were marching on Paris won for her this great distinction, and the news that she has been so honoured will delight all the *haute monde* of Paris, among whom she has so many friends.

J. R. F.

VOGUE POINTS

SLOWLY but surely the French couturiers are getting back to work with their old enthusiasm. Although this has not made itself evident by any change as radical as an entirely new silhouette, it is shown in many little ways. Evening gowns, for instance, are far less simple. The most elaborate materials obtainable are being used, and gorgeous embroideries, as well as gay colours, are coming into their own. Both French



De Givenchy

Siberian dormouse makes the large rectangular scarf which serves as a coat for this beige woollen jersey morning costume, seen in the Bois



MARTHE GAUTHIER

Even the news that her house was on fire and her children could roam would not disturb this sophisticated lady-bug, embroidered in red, mauve, black, and silver on a skunk-trimmed black velvet frock

and Englishwomen, who have been enduring the sacrifices of war since the fourth day of August, 1914, many of whom have worn mourning two or three years of that time, are trying to adjust themselves to the new era of peace. The Paris houses are filled with orders from a private clientele. They are, in fact, so busy filling orders, for evening gowns especially, and for street clothes to a great extent, that they have little time to create. The Frenchwoman has almost entirely dropped her war garb, consisting of a one-piece dress and top-coat, in favour of the tailored suit. Tweeds, gabardines, and serges are used, and a few mixtures. These materials are not the choice of the couturiers, but rather the fabrics that dire necessity forces upon them.

IT is common gossip now that both coats and skirts will be longer. Although this may be new for Paris, it is not new for New York, as we have been wearing fairly long skirts for the past two seasons. In Paris the evening gowns, in particular, show a decided increase in length.

BLOUSES are made of dark coloured linens and crashes and of a fabric that very much resembles towelling. The white ruffled blouses, too, are making their appearance. If we may believe in these first indications, the popularity of the collarless neck-line is passing. As a matter of fact, Madame Renée of Premet, in her own dresses of tweed, uses a taffeta silk turn-over collar, about two inches wide, which outlines a deeply pointed neck-line and ties itself in ends of the taffeta. These ends loop together in a bow at the front of an otherwise untrimmed bodice.

EVENING gowns are very low, both in the back and the front. In one instance a Premet gown of black satin has a low round neck, a long-waisted bloused bodice, and an unusual skirt which is longer in front than it is at the back.

The trade winds rattle the palm trees on the cliffs of Charlotte Amelia, and the tropical sun makes sharp black shadows in the white streets. Over the groves of banana trees and the red roofs of the houses, far off on the edge of the warm sea, Porto Rico floats among the white horizon clouds

(Below) Pink and blue and yellow are the houses that climb like flowering vines over the three hills on which the town is built. Most of them have two pairs of shutters, the inner ones of lattice, with heavy wooden outer ones to keep out the noon-day sun



(Below) This is the Great White Way of Charlotte Amelia, and here is to be seen the nearest approach to hurry, bustle, and excitement that a West Indian ever allows himself. The only other part of the town that is as busy is the harbour, where ships from four corners of the world are leisurely unloaded at the docks by languid blacks



(Right) Here is a wise provision of Nature for the traveler in tropical lands. On her arm she carries a pail of glasses, and, at the side of her soda-water tank, are a few extra bottles of syrup to flavour the soda-water to one's taste



(Below) St. Thomas, one of the Danish West Indies and newly acquired by the United States, lies just east of Porto Rico. A range of hills runs from east to west, and on them is built Charlotte Amelia, the only town



© Brown and Dawson

CHARLOTTE AMELIA, THE SWEETHEART OF THE DANISH WEST INDIES,

WHO RECENTLY TRANSFERRED HER AFFECTIONS TO THE UNITED STATES

CUBA, THE EMERALD TREAS-

URE SPARKLING IN THE

FAR-FAMED SPANISH MAIN

A LAND OF MUSLINS AND

MANTILLAS AND MYSTERIOUS

GRILLED AND LATTICED WINDOWS



Any one who has seen the unique Campo Santo at Genoa has a fair idea of a Cuban cemetery, for the same bizarre lack of Anglo-Saxon reserve distinguishes them both. Here the Cuban women come with their children, bringing their luncheon and spending the day among the graves bright with fresh roses and wreaths of artificial flowers imported from Spain. Children's tombstones are hung with bisque figures of pink cherubs wearing blue sashes. Even at night the cemeteries are not gloomy, for then all the lanterns and candles on the graves are lighted



"When God is not willing, the Saints have no power," says Concepcion, the cook, returning from market (ten miles from her kitchen door), without the mangoes that she had hoped to bring. But her trip has been a success otherwise, for she has succeeded in buying, after a long exchange of insults with the various vendors, the best of everything in the market, before she allowed herself a leisurely cup of "cafe con leche" at a nearby booth and a still more leisurely gossip. Concepcion, as you see, proposes to be among those whom the sun shall not smite by day or the moon by night, for Cubans fear the moon's rays, and like sailors, are firm in their belief that that way madness lies



Panniers are worn in Cuba—at least by the tropical horse, that strange assemblage of bones and energy, which is like nothing else in the world of animals—one suspects them all of being descended from the rats of Cinderella's coach. These panniers, made of plaited palm and sisal, are filled with farm produce which Juan, the next to the youngest of the farmer's fifteen children, will peddle at city doors, calling out in Spanish the five sweet symphonies of their names—sweet potatoes, casava, yams, oranges, and bananas

In the sweeter greener land of Cuba, royal palms and mangoes lend their cool masses where a swift stream runs by the garden wall, its shadows as dark and inscrutable as the eyes of the señoritas who play with their caged birds and parrots behind the iron grille

Under the glare of the Cuban sun, shining on the rose and yellow of the houses and the red tiled roofs, only one small Cuban urchin and a busy vendor of rice powder and rouge (two articles that are very popular with Cuban señors as well as señoras and señoritas) have dared to come into this shadeless little one-way street that leads from the harbour to the old "Church of the Angels,"—but by night, when all the Cuban world loves to be abroad, its narrow length is full of the soft sound of Spanish murmured behind languid fans or the gentle creak of many señoras rocking on the over-hanging balconies



Of the making of iron grilles there is no end in Cuba, for iron grilles and iron bars make not only the doors but the windows of the houses. The sudden descents of the pirates of other days were the exciting cause behind this custom, together with a prosaic lack of the necessary window-glass. To be sure, the result lacks something in privacy, but it gains a delicious coolness and an atmosphere of romance

(Right) If one is a Cuban señorita, one scorns the stiff hats of Northern lands for the soft enveloping mantilla that shades from the sun—or from curious glances—and lends a touch of Spanish coquetry



Photographs from Edith S. Watson



One knows that so picturesque a gate of Spanish brick plastered with adobe and softened by long years of sun and rain and southern breezes must be wise with many memories—and must, of course, lead to a garden that is fragrant with flowers. The flower-rimmed path leads to a low red-roofed Cuban house, and the gate looks out on the rear of the Church of St. Lucia in old Santiago de Cuba

(Left) Whatever the mode, the Cuban señoritas are true to muslins and mantillas and long clinging gowns—with a touch of rouge and more than a touch of powder gleaming white on their dark arms and faces



Those hot thirsty moments of motoring, and those cold empty ones, too, are done away with if one has a nickel "icy-hot" pitcher with an inner stopper. One pint size, \$12; one quart size, \$15; three pint size, \$18

WHY WE MUST WAIT FOR OUR NEW CARS

EVERY man who has been content to drive his pre-war car during the past year, every woman who has been willing to forego the pleasure of the selection of colour schemes and sedan body styles in keeping with her æsthetic and practical motoring requirements, every person, in fact, who has—consciously or unconsciously—released brain, labour, and material for the prosecution of the war, has not sacrificed in vain. The winning of the war has been aided so greatly by the co-operation and efforts of the automobile industry that those who have refrained from their usual custom of purchasing a new car every year need have no regrets.

THE MOTOR MAKERS AND THE WAR

It seems a far cry from luxurious upholstery to rough-riding tanks, and yet factories famous for the one have produced the other. The colour designer and creator of tasteful interior decorations for closed cars has become the camouflage expert; the advertising manager whose clever word-pictures stimulated the desire for that town car or "sporty" roadster, is now, mayhap, issuing orders to his company of truck drivers on their way to Cologne or is serving an equally patriotic purpose at home by continuing to preach the vital propaganda of gasoline and oil economy; that tiny piece of steel intended for use in the mouthpiece of the telephone connecting the interior of the limousine with the driver's seat may have served a million-fold better purpose in carrying the last message of outraged civilization through a Hun helmet. Every person whose brain or brawn enters into motor car construction, every kind of

Owing to Previous Engagements with the Government, the New Models Regret Their Inability to Attend a Spring Motor Show

material which serves a purpose in engine or vehicle—all have contributed some part to the winning of the war.

Is it any wonder, then, that new cars have been scarce and that now, at the season when motorists are wont to revel in the new models at the motor shows, the automobile that has already seen ten thousand or twenty thousand miles of service is still king of our town and country highways? Indeed, the wonder is that, with the tremendous numbers of airplanes, trucks, tanks, and munitions produced by the automobile factories, there could be so much as a bare score of new cars produced during the past year, instead of the half million or so which actually did make their appearance. One may well ask how an industry which has been supposedly on a one hundred per cent. war basis, can produce so many cars during a period when manufacturers have been bending their efforts to the production of munitions.

WHY WE HAVE HAD SOME NEW MODELS

Paradoxical as it may seem, every car representative of a current model has been the means of enabling us to win the war much more quickly than would have been the case had automobile manufacturers "marked time" in idle shops while waiting the call of the Government for the output of shot and shell. So vast is the automobile industry that our War Department could not make use of all the munitions and equipment which the automobile manufacturers could have offered them. The amount of material which could be employed to good advantage was limited solely by the number of men available, and consequently the automobile industry was only gradually placed on a war basis. For example, during the first portion of last year the output was curtailed some twenty-five per cent., then fifty per cent., and finally three-quarters of the efforts of our industry went into the production of shells, Liberty motors, trucks, gas masks, and the like. Therefore, while the automobile makers were waiting the word to produce this, that, or the other thing, they were only able to keep their organization intact, their highly trained men employed, and their tremendous expenses liquidated by building cars. Literally, the wheels of the industry were kept greased and the plants themselves in the "pink of condition" by this work which could be said to represent the morning exercise of the highly trained athlete. As a consequence, when the orders from Washington were sent out to the various automobile factories for so many trucks or Liberty motors, the warehouses were waiting for the material specified by

the Government, the forge shops and foundries were equipped for action, and the men were eager for the work which to them represented as much a part in the world conflict as sentry duty in a front line trench.

It may truly be said that the war was, in a large part, won by the automobile manufacturers. To the three requisite M's was added a fourth, men, materials, money,—and motors. Every crucial battle during the past two years, and several previous to that, were won largely through the increased radius of activity made possible by the use of trucks and airplanes. So tremendous had our output become that more materials accumulated at our terminal ports than could be cared for by our shipping space. And the Hun knew it. We are reliably informed that the realization of the fact that our supremacy in motors marked only a beginning of what we could do, contributed largely to the loss of the morale of the Hun and the knowledge that he was fighting a hopeless cause. He knew better than the American public that soon the twelve thousand Liberty motors produced up to November would be seen hovering over his lines, and that every truck shipped abroad meant sustenance, clothing, and transportation for a dozen soldiers.

IN SPITE OF PEACE REPORTS

But the part that pleased good Americans more than any other phase of the patriotic activity of the automobile industry, is the fervour with which the manufacturers kept at work regardless of false or true peace announcements. No let-up in (Continued on page 78)



A smart accessory for the town car is a mahogany vanity box with silver topped bottles, mirror, and clock, and a morocco leather lining; complete, \$35



White celluloid toilet and sewing articles fit into this convenient limousine case of black or coloured morocco leather; 10½ by 7½ inches; \$39



Photograph by Frances Benjamin Johnston

Willis Polk, Architect

THE ESTATE OF MR. JAMES K. MOFFETT AT PIEDMONT, CALIFORNIA

From an Italian villa in the hills that lie around Florence, one might look out on such a sun-warmed vista as this, shadowed with cedar and box, and bright with orange trees and roses; and in such a gar-

den might Paolo and Francesca have sat, when "in that book they read no more that day." In two pools of different shapes all the delicate moods of an irresponsible and lovely summer's day are writ in water



Harris and Ewing

MISS SARA PRICE COLLIER

An event of interest is the recently announced engagement of Miss Sara Price Collier to Lieutenant Charles Fellows Gordon, R.M. She is the daughter of Mrs. Price Collier of New York and Tuxedo Park and of the late Price Collier, author of "Germany and the Germans." Most of her girlhood was spent traveling in Europe. Miss Collier is the niece of Mrs. Warren Delano and of Mrs. James Roosevelt, a stepsister of Mr. Warren Delano Robbing, attaché of the American Embassy at Buenos Ayres, and a sister of Mrs. George Baker St. George. She has spent the last two winters in Washington, working for the French High Commission. Lieutenant Gordon is Flag-Lieutenant of His Majesty's Ship "Warrior," formerly the yacht of Mr. Frederick W. Vanderbilt.

DON'T STOP SAVING FOOD

THE war is ending, but we are not, by the signing of the armistice, put back where we were before the war began. We can not immediately go on as if nothing had happened. The world can not stop eating, and America can not stop being the immediate source of food for our allies in Europe. There are no harvests in winter. In due season there will be food from remote parts of the world, but for the next few months America must remain the supporter of the Allies as she has been during the entire past year.

For a year and a half we have been directed by the Food Administration. First there came the general call, "Save Food." It turned our attention to questions of quantity and ways of economy of which we had never thought before. It was novel, and people were patriotically eager. Living was simplified; the clean plate and the clean garbage pail became worthy goals.

WHAT CONSERVATION ACCOMPLISHED

Then came more definite calls for "wheat, meat, sugar, and fats" and the formulation of rules. In January there was much debate concerning the use of other cereals in the bakery and in the home. Was five per cent. of some cereal other than wheat practical? Could twenty or twenty-five per cent. be used? Finally, after experiment and education, in March, the fifty-fifty rule went into effect, and the housewife was asked to buy equal quantities of other cereals with flour. In May the stringency of the wheat situation was such that America was asked to go on a wheatless basis. The result of the whole wheat conservation movement was that instead of shipping just our surplus, twenty million bushels, we sent one hundred and forty million bushels; our savings were therefore in the neighbourhood of one hundred and twenty million bushels.

Our meat-saving programme began in June, 1917; beefless and porkless days, together with the stimulation of production of pork products, made possible the shipping of over one hundred and seventy-one million pounds of beef from July, 1918, to September 30, 1918, and over five hundred and thirty-eight million pounds of pork. The sugar situation became acute in the early summer, and we all know the reduction from four ounces for each person to about one ounce. The total saving effected was about three hundred thousand tons. The policy of the Food Administration has been to ask that food should be saved whenever reserves could be built up and shipping accomplished, and to relax rules when there were supplies in proportion to shipping facilities, not letting food accumulate unnecessarily.

To-day there are no regulations for the housewife; no sugar certificates; no baking rules, no meat or fat restrictions. This does not mean any relaxation in shipping. Mr. Hoover's grocery order just before he left, for two hundred and seventy thousand tons of food "for immediate needs," was a large figure, but only a small part of the twenty million tons pledged for this year.

WHY WE STILL NEED TO SAVE

England gave up the task of feeding herself to ship our Army to France. Lloyd George says, "Our loss of essential imports owing to the fitting out of ships for the carriage of American troops amounted to over one million tons." One hundred and seventy-five ships of more than one million five hundred thousand tons' burden were used in the service of carrying American troops. Dangerous sacrifices of meat supplies were made that our men might get over to fight.

Now the horrors of actual combat and the perils of shipping are over, but the menace of starvation is still in Eu-

The Signing of the Armistice Did Not End The Fight Against Starvation Among Two Hundred Millions of Our Allies Overseas

By MARY S. ROSE



*We can only keep this
pledge by saving food
as carefully as ever*

rope. Twenty million tons of food, the task set us after the Allied Food Conference this summer, is a modest estimate of the need. It did not include the lesser nations which are now looking to us for help. We have added at least twenty millions of people to the estimate of three months ago—a total of two hundred millions to be fed. And rules are gone. The matter is left to the conscience of the American people. Our pre-war

shipments were six millions. We must save to send twenty millions. While we had a bumper wheat crop, on the whole our total food stocks are only ninety-five per cent. of last year. What are we going to save?

"Three billion pounds short on dairy products, pork products, and vegetable oils," is the report on the world's fat supply. We can not afford to waste one drop of fat. The shortage is due to the killing of animals, and it will take time to grow new herds. The cereal shortage is now greatest in wheat and other high protein feeding stuffs for animals. We may use in the household any kind we please, and of course we will revert largely to wheat. But we must not waste any. We must not let substitutes spoil on our shelves, forgotten. We must help the small dealer to get rid of his stocks. We must keep up some, at least, of the habits of "substitute days."

We must be careful lest our love of sweets lead us to over indulgence. Are we willing to fatten at the expense of our Allies who have suffered so much more deeply and cruelly in this war than we? Will we take food from the mouths of little children who have not known a full meal in four years?

If we are true patriots and true lovers of humanity we must inaugurate a great campaign of thrift; we must make the best possible use of all our resources. As far as food is concerned we are back where we started at the beginning of the food campaign, with the gospel of the clean garbage pail, the clean plate, and abstemious living, which means eating for sustenance, not for social pleasure or as an occupation when there seems nothing else to do.

The task must be shared by each and every one. You must watch your plate. I must watch mine. But upon the housewife falls the major part of the burden. She must follow the food from the market till it is consumed. She must buy thoughtfully—enough for present needs, but none for spoilage or indulgence. She must see that food is prepared carefully; that no food is burned; that no badly cooked food goes back to the kitchen as refuse from the dining-room. She must watch the dining table, substituting economical service for over-generous helpings, cutting the bread on the table, serving small rolls instead of large ones, and saving meat left on the serving plate to be used later. Finally, she must watch the garbage pail as carefully as ever.

A CAMPAIGN OF THRIFT

The essence of good citizenship is a sense of responsibility to do right, regardless of rules. Food comes so close to our instincts that it is a powerful test of our public conscience to restrict our eating for the good of people overseas whom we have never seen. But Americans can do it, because they are idealists. And the food that Europe needs will be saved if we each live up to the "clean plate" rule through the coming months. We shall be better off ourselves for so doing. Habits of thrift are good habits for any time. And now, when the world is poor, fertile soil literally torn up, animals gone, factories dismantled, money spent, all kinds of thrift are necessary to recoup these world losses and insure that economic well-being which makes for peace. Kipling well expresses the need of the hour:

*"It ain't the guns, nor armament,
Nor funds that they can pay,
But the close co-operation
That makes them win the day."*

*It ain't the individuals.
Nor the Army as a whole,
But the everlasting team work,
Of every bloomin' soul."*



*The true patriot is barely on speaking terms with
wheat, meat, sugar, and fats—food stuffs whose duty
is plainly "over there"*

S E E N o n t h e S T A G E

The World Is Now Safe for the Theatre-Goer,
As an Armistice Has Been Signed for War Plays

By CLAYTON HAMILTON



When Robert McQuinn designed these costumes for the roller-skating ballet, he paid an artist's tribute to the Victorian charms of our grandmothers



The quaint tight bodices and full hooped skirts and queer old-fashioned millinery of other days, were never more delightful than in this group of costumes



Five of McQuinn's charming original sketches for the costumes of the roller-skating ballet at the Hippodrome are shown on this page

THE hollowness and artificiality of the host of war-plays with which we were assaulted in the early autumn was indicated by their sudden loss of popularity as soon as the armistice was signed. Most of these plays were journalistic in intention, and their only attraction was their timeliness. They were written, not because the playwrights had anything important to say about the war, but because of a commercial calculation that, since the war was uppermost in everybody's mind, it afforded the most easily interesting topic for exploitation in the theatre. The same authors, doubtless, would have written plays about polyandry, Christian Science, sabotage, or Arctic exploration, if these less exciting subjects had happened, for the moment, to be advertised persistently in glaring headlines on the first pages of the daily journals. In America, the theatre, in common with our other undertakings, prides itself on keeping up to date; but nothing slips so soon behind the times as novelty. The nemesis of journalism is the fact that the main interest of news is newness. A journalistic war-play, after war is over, soon seems as stale and flat as yesterday's newspaper, which, casually picked up in a dentist's waiting-room, is read with lazy interest until we suddenly recall that to-day is Saturday, not Friday, and is then flung from us in disgust. Whatever wears a date upon its forehead will soon be out of date.

The signing of the armistice which stipulated the cessation of hostilities (at the eleventh hour of the eleventh day of the eleventh month of the last year of the war) would not have been accepted by the public as the signing of a death-warrant for any war-play that had been imagined in the larger mood of literature. This mood may be defined most quickly by stating that, in consideration of any given subject, journalism seeks

only to exploit what there is in it that belongs to the moment, but literature seeks, rather, to discover and reveal what there is in it that belongs to eternity. The eternal aspects of the recent war—the only aspects that are really literary—have not yet been touched upon, or even hinted at, by our journalistic theatre. The long struggle has wearied itself to a close without inspiring the composition of a single enduring war-play of American authorship.

Of course it may be possible to account for this deficiency by arguing that it was not due to any lack of high intention but merely to that chronic myopia of the imagination which afflicts the commentator caught too close to the event. The only memorable plays about our Civil War, like Bronson Howard's "Shenandoah," and William Gillette's "Held by the Enemy" and "Secret Service," were composed after more than twenty

years had slowly passed, with slippered footsteps, since the date of Lee's surrender. In the long and leisurely perspective of the art of history, distance lends not only enchantment, but understanding also, to the view. The recent war between the nations that believed that might made right and the nations that believed that right made might was so much vaster in its motives, its implications, its emotions, its results, than our own comparatively little internecine struggle, that it may be fifty or a hundred years before the real meanings of the world-war are ready to be interpreted by history and illustrated by the drama. A century from now, some playwright yet unborn, whose intention will be literary instead of journalistic, permanent instead of timely, may write a really great play about the incentives and the issues of the recent war; but the present commentator will no longer be alive to celebrate it, nor will any of the readers of this prophecy



DEMMEYER

Baron de Meyer

Ruth Chatterton is touring in a revival of "A Marriage of Convenience," while a new play is in preparation for her. Early in the season she and Henry Miller appeared in a short-lived play called "Perkins"



Edith Wynne Matthison doesn't believe in any hiding-under-a-bushel methods, for she played the rôle of "Light" in "The Blue Bird" and now has the same part in "The Betrothal,"—the Blue Bird's sequel,—staged by Winthrop Ames



Charlotte Fairchild

remain alive to see it on the boards.

Now that the war is over, a commentator on the current stage—who is moved, against his will, to murmur a lament for lost opportunities to art—is naturally led to wonder whether or not our native theatre will reveal a more inspired aptitude for coping with the new problems presented by the coming period of reconstruction. The drastic tearing down of anything, however ugly in itself, is tragic; but the building up of anything, whether it be genuinely beautiful, or merely indicative of a distant and possibly mistaken aspiration toward the high and far ideal of beauty, affords an opportunity for reasonable jollity and really literary celebration. So long as the war was being waged, our theatre discussed it merely in the mood of journalism; but now that the stricken world has stepped from a cataclysm of destruction to a predetermined period of reconstruction, may we not (to employ a form of phrasing which appears to fall most naturally to the ear of the most widely read of all the men of letters of the living generation) may we not aspire to the hope that some American playwright—out of many, one—will attempt to deal sincerely with some part of the immeasurable mass of social problems now made ready by the passage of events for discussion, both intelligible and intelligent, in the current theatre?

A generation ago, the only social problem which received the benefit of logical discussion in the theatre was the riddle which demanded a sane and satisfactory solution of the constantly recurrent pattern of triangulated domesticity. When two men loved the same woman, or when two women loved the same man, which of the three people ought logically to be shot? This question was answered in various ways by various playwrights. It was not, by any means, an embarrassing interrogation, since any answer would serve adequately, if supported by a reasonable argument. It will be more difficult to deliver a response to the more important social questions that are now arising for solution. What are we to do with our women? What are we to do



Charlotte Fairchild

Eleanor Painter in "Glorianna" has the rôle of one of those charming "widows in ash cloth and sashes," without which a musical comedy is apt to be as sounding brass and tinkling cymbals

with our Bolsheviki? What are we to do with our bourgeoisie? Great plays might be composed in answer to any of these questions,—but only by dramatists whose inspiration should originate from within, instead of from without,—by authors whose minds must feel congested by a message crying out for utterance, rather than those other and more facile writers whose eyes are fixed forever on the turning of the clock and who sense merely a passing opportunity for timeliness.

"THE CROWDED HOUR"

"THE Crowded Hour," by Edgar Selwyn and Channing Pollock, was one of the few compositions, memorable from the recent deluge of journalistic war-plays, that dallied with a real idea. The idea, in this instance, was identical with that which was exploited by Willard Mack and Grant Morris in "The Big Chance,"—another war-play, which was reviewed in the pages of this magazine a couple of issues ago. In this case, the question of priority is not important. An idea is an idea; and thinking is so rare in the American theatre that the honour for entertaining any thought may be divided, without prejudice or favour, between a close quartette of authors.

To these four writers of a couple of current plays, the interesting thesis was revealed that the recent war presented a scarcely precedented opportunity for all the chronic slackers in the world to justify their questionable privilege to breathe, by accepting bravely the new opportunities for service afforded by the call to the colours. Regarded near-sightedly, this idea is as reasonable as it is inspiring; but considered from a further distance, in a smilingly satiric mood, it soon begins to pale its ineffectual fires. The world-war was not so great a movement as we wished to think, if we may be required to regard it merely as a sort of sanitarium to cure the dwarfed or crooked spirits of the earth. Was our Great Crusade initiated only to regenerate the drunkards, (Continued on page 70)



Baron de Meyer

GERALDINE FARRAR IN "SUOR ANGELICA"

This photograph shows Geraldine Farrar in her latest rôle as Suor Angelica in the new one-act opera of that name by Puccini. It is the second of the three Puccini one-act operas, the others being "Il Tabarro" and "Gianni Schicchi". These three operas, which had their world

première at the Metropolitan Opera House on December 14th, all differ widely in interest; the first, which made a great success at the Grand Guignol in Paris, is very dramatic and sinister; the second, very touching, and the third is most amusing—an unusual quality in grand opera

CHICAGO SENDS ITS MUSIC TO NEW YORK

The Chicago Opera Company, with Its
Long List of Popular Singers, Comes
For a Second Season in New York

IN the latter part of January Cleofonte Campanini will bring his Chicago Opera Company to New York for its second visit; the announced date is the twenty-seventh, and the place the Lexington Theatre. At the time this article goes to press it is impossible to predict with assurance any of the details of the performance. Of all enterprises, opera is the most uncertain and the most liable to sudden change, but at least we know that many of the artists whom New York heard with pleasure last year will return, and that new names, some of them already on many lips, have been added to the imposing roster of the Chicago forces. Galli-Curci, whose New York debut was a matter of conjecture last year until the very last moment, has been definitely promised this season; Mary Garden has returned from her beloved France and, among other new rôles, will be seen in the world première of Fevrier's "Gismonda"; Rosa Raisa, the Russian dramatic soprano, who spent the summer singing in Buenos Aires, will be with the company again. Interesting additions to the feminine contingent are the names of Tamaki Miura, the little Japanese soprano, who formerly sang with the Boston Opera Company, and who will be heard in "Madame Butterfly", "Iris", "L'Oracolo", and "Chrysanthemum"; and Yvonne Gall, the lyric soprano from the Paris Opera, recently from Buenos Aires, who has already pleased Chicago in such rôles as "Thais."

AMONG THE SINGERS

Among the men, such established favourites as Muratore, Baklanoff, and Stracciari will return. Muratore will be heard in several new rôles, while three new tenors will make their New York debuts. They are Alessandro Dolci, who, for his first appearance in Chicago, sang "Manrico" with great success; John O'Sullivan, a dramatic tenor from Paris who has already won the approval of Chicago in such rôles as "William Tell" and "Otello"; and Guido Ciccolini, who, at the Chicago opening, sang "Alfredo" in "La Traviata" to the "Violetta" of Galli-Curci.

The complete roster of the company includes in addition to those mentioned, Vira Amazar of the Petrograd Opera, Beryl Brown, Anna Fitzu, Dora Gibson, Mabel Preston Hall, Dorothy Jardon, Florence Macbeth, Margery Maxwell, Tamaki Miura, Miriam Mooney, Marguerite Namara, Emma Noe, Alma Peterson, Evelyn Parnell, Marie Pruzan, and Myrna Sharlow, all sopranos; Louise Bérat, Maria Claessens, Carolina Lazzari,

Irene Pavloska, Marguerite Sylva, and Cyrena van Gordon, mezzo-sopranos and contraltos; Octave Dua, Charles Fontaine of the Opéra-Comique, Lodovico Oliviero, Warren Proctor, and William Rogerson, in addition to the tenors already listed. Among the baritones are Désire Defrère, Hector Dufranne, Alfred Mague-nat, Vanni Marcoux, Giacomo Rimini, and Mario Valle. Bassos, old and new, are Vit-

torio Arimondi, Gustave Huberdeau, Marcel Journet, who has returned after two years' absence, Virgilio Lazzari, Constantin Nicolay, and Vittorio Trevisan.

The première danseuse is Sylvia Tell, a seventeen-year-old American trained in this country, and the first native danseuse to win a place as première in an opera company of the first rank. Serge Oukrainsky and Andreas Pavley will be associated with her for some performances.

Among the conductors, Marcel Charlier and Giuseppe Sturani are returning, and Giorgio Polacco, well remembered at the Metropolitan Opera House, appears again in New York, in other surroundings. Another new name is that of Louis Hasselmans, born in Paris of Flemish parentage, who comes from the Opéra-Comique, where he conducted for three years. Campanini himself will also take up the baton after a year's retirement from the desk.

THE NEW YORK REPERTOIRE

The New York repertoire of the company will be chosen from the following list of novelties and revivals, and from the standard operas in the repertoire. The first include Bellini's "Norma," Catatani's "Lorelei," Donizetti's "Linda da Chamonix," Erlanger's "Aphrodite," which will have its American première in Chicago, Fevrier's "Gismonda," receiving its world première in the same city, Gunsbourg's "Le Vieil Aigle," promised as a New York première, Giordano's "Fedora," Hal-levy's "La Juive," Leroux's "Les Cadeaux de Noël" and "Le Chemineau," both American premières, Mascagni's "Le Maschere," never before heard in this country, and Massenet's "Cléo-pâtre," which will be a New York première. Many former successes will also be repeated.

Lucien Muratore is again the principal tenor of the Chicago Opera Company, which will have a second season in New York during the winter. This photograph shows him in the character of Canio in Leon-cavallo's opera "Pagliacci"



Moffet



Moffet

Rosa Raisa, whose dramatic soprano won genuine success with the Chicago Opera Company last season, will again be heard in New York in January. She is shown in the rôle of "Isabeau" in Mascagni's opera of that name



Mrs. Mitchell Henry looked very lovely as "Peace." She was attended by many flower-bearers and five hand-maidens; among the latter were Mrs. Philip Benkard, Miss Marjorie Curtis, and Mrs. Charles de Loosy Oelrichs



Pedro de Cordoba, in all the gorgeous and picturesque trappings of "Victory," awakened "Peace" at the end of the pageant and presented her with a shining triumphal sword



Miss Marjorie Curtis, the daughter of Dr. Holbrook Curtis, was one of the hand-maidens of "Peace." Miss Curtis is prominent in both the artistic and the social worlds



Miss Elsie Ferguson, in the Victory Peace Festival which was given at the Hippodrome on November 24th for the American Fund for French Wounded, appeared as "Civilization." The pageant was written by Zoë Akin and produced by Mrs. Benjamin Guinness, Richard Ordynski, and William Stewart, of the Hippodrome. The music was arranged by Miss Elsa Maxwell, and the costumes designed and executed by Zahrah

MEMBERS OF THE CAST

OF THE VICTORY PEACE FESTIVAL

GIVEN AT THE HIPPO-

DROME FOR THE AMERICAN

FUND FOR FRENCH WOUNDED

A R T

By RUTH de ROCHEMONT

escaping the conclusion that the present Academy is badly hung. The walls are overcrowded, for no apparent reason, since a drastic elimination of at least ten per cent. of the canvases would have been all to the good of the exhibition.

Had there been, further, a consistent attempt to "compose" each wall and group the works by effective harmony or contrast, it would have been possible to see in the beginning what one learns now only after patient search; that there are present a really considerable number of works, old and new, which may be seen with both pleasure and profit.

Easily dominating the "honour wall" of the Vanderbilt Gallery by its high key and bold design, is the worthy winner of the first Altman prize of one thousand dollars, Victor Higgins' "Fiesta Day,"



Honour fell to whom honour was due when the Academy awarded the Proctor prize to Louis Betts' portrait of his wife

A "tour de force" in paint was Ben Ali Haggin's "My Baby's Portrait of His Mother," painted with much vivacity

THE Winter Academy opened its doors on December 11 on a somewhat motley collection of paintings, starred by a few new works of exceptional merit. Perhaps the most noticeable feature of the exhibition, on a first view, was the presence of a very large proportion of old canvases, some of them over ten years old. Many of these, it is true, were excellent works, well worth seeing even for the nth time, but their presence in an exhibition usually devoted to art of the current year seems indicative of a somewhat disconcerting inactivity in American art.

To find fault with the hanging committee is always an easy matter for those who have not shared its struggles with some three hundred canvases imbued with irreconcilable differences in key and value. Yet, even with due allowance made, there is no



a painting of mounted Indians before a New Mexican village, refreshing in its freedom and clear brilliance of colour. The dominating central position which would seem logically to belong to this striking canvas has not been accorded it. Instead, it hangs far to the left, where its glory overshadows a host of lesser works, while the centre of the wall is held all ineffectively by one (and far from the happiest) of Childe Hassam's many paintings of the light falling through the glass of his studio windows and touching to iridescence much still-life glass and polished furniture and one still-life woman.

Tucked in a corner at the extreme right of the same wall, is one of those achievements rare in present day art, a really excellent portrait, Louis Betts' painting of his wife, fittingly honoured

(Continued on page 76)

(Below) In "The Massacre at Dinant," George Bellows carried the full horror of war within the Academy walls

(Right) The Carnegie prize, which of late has gone to landscape painters, fell to John F. Carlson's "Winter Rigor"



Peter A. Julev

DRESSING ON A WAR INCOME



THE opening of each new season finds us in a state of keen expectancy. Even in the darkest days of the war this was so. Designers, dress-makers, and the majority of women have looked forward to each new fashion season with anticipation of delightful surprises. Of late, however, although newness in fabric and silhouette have been expected in spite of war conditions, one felt very sure there would be no definite change. Yet, when the French models arrived, each one was new in some detail or in some clever innovation. Again we were surprised at the novelty which they showed, in spite of the fact that the silhouette was that of last season or the season before.

The silhouette has remained practically the same since 1914. We admit that we are tired of it. We did not realize how tired until the day after the armistice was signed. On that memorable day, hope again took root and we began to look forward instead of backward. Among other things, we hope the chemise frock will go away for a long stay. This fashion has had its day and, like many others, has become a "condition of war." The slightly barrel effect that came back to us from two years ago, this past season, has been developed in many pretty ways. Darts and seams have been used to obtain this effect, and some of them have appeared in most unexpected places—at the hem and at the waist. At present this style promises well for spring, but there are rumours, too, of tight

These New and Wearable Designs
For Suits and Coats and Frocks Are
Especially Designed for the Warmer
Days That Come with Early Spring



bodices and full, flaring, circular skirts, and, from quite another direction, other rumours of a high-waisted princess line. It has been many years since such complications have obstructed the road of fashion. It is too early in the season to forecast. We can simply guess and speculate.

With such simple materials as cashmere, a silk serge named "Rubaya," resembling a soft cashmere, and a satin marked with cords and called "Satin Barré," the new season opens. These materials are used for suits as well as for dresses. Taffeta will be very popular, if one may draw conclusions from the early indications, for both suits and motor coats. Warmth is added by a lining of soft velours or duvetyn in a harmonizing colour. Serge, gabardine, tricotine, and a certain amount of covert cloth are used in the early tailor-made models. For sports and country wear, broadcloth and French flannel are most popular. Capes and motor coats are shown in a coarse knitted material in silk or wool weave. There is no predominating colour. Delicate, almost pastel, shades are shown for country wear, and beige and tan are still among the popular colours. Buttons and fancy stitching are used as trimming. It is a happy relief to note that embroidery is on the wane. It is an expensive form of trimming and is not always pretty.

One of the cleverest French tailors, located here, but still French enough to create and believe in his own creations, has submitted the designs for



This talented motor coat can unbutton its sleeves mysteriously and become a sleeveless caped affair to wear in warm weather



A tailor who has not lost his French cunning by coming to America, thinks this type of suit will be smartest for spring



The simple lines that gave the tailored suit its prestige will be as chic as ever in a useful and becoming model of fine gabardine



This season one's motor costume might be topped by a coat of three-quarter length with a back that found its inspiration in a military cape



One of the necessities for spring is a tailor-made dress that is just as much at home on the street, unchaperoned by a coat, as it is in the house

early spring wear shown on these two pages. He believes in raglan sleeves and loose cape backs. The suit shown in the sketch in the middle at the bottom of page 50 shows the newest length of coat and skirt. The front of the coat is much more straight and box-like than the back, which is full and slightly circular with graceful folds in the form of deep pleats falling from each shoulder. The collar is slightly "Medici" in line. The sleeves, like the newest sleeves of the season, are wide at the wrist, trimmed with buttons, and stitched buttonholes. The skirt is perfectly plain and hangs straight from a yoke. In a fine serge or in taffeta, lined with cloth, it will be made to order for approximately \$75.

COATS FOR MOTORING

A very new motor coat, sketched at the lower left on page 50, is in black taffeta lined with dull terra cotta cloth. This design, too, shows the smart three-quarter length. Belted below a deep kimono sleeve line, the skirt has a suggestion of fulness. By a carefully studied line and by real genius in cutting, the unusual side pockets are formed. The entire front, including the cape, forms the sleeves by buttoning about the arms to meet the cape on the under side. The wide raglan line is used at the shoulders, and when the cape is unbuttoned the coat is sleeveless and much cooler for warm weather or for the south. Made to order in taffeta or serge, it will cost approximately \$75. Another interesting motor coat with military cape back is shown in the sketch at the upper left on this page. The effect is very new as the coat is made up in blue serge lined with a fine light-weight beige cloth; the beige makes its appearance in the collar and lining of the cape. Again the very chic three-quarter length is used. There is a deep patch pocket at one side. This coat will be made to order for approximately \$75.

THE EVER-USEFUL TAILORED SUIT

The tailored suit is always smart in those simple conventional lines that have given the tailor-made the prestige it deserves. In a fine beige gabardine, the suit sketched at the lower right on page 50 is a particularly good model. It is without evidence of the effort to obtain "something new," and the absence of trimming only adds to



A belt that does duty at each side of the coat, but ignores the back and front, is an interesting touch on the essential spring suit

its smartness. Stitching is used to outline deep points over each hip, and slashed pockets have openings marked with hand-worked darts. A narrow belt outlines the waist and fastens the front of the coat, and the sleeves are extremely long. The straight simple skirt is cut in two pieces. This suit will be made to order for \$75.

It was Lucile who first belted a loose box coat at either side, leaving the back and front to look out for themselves, and this fashion proved so successful that it bids fair to come in again for spring. In the model sketched at the bottom on this page, it is shown as part of a tailored suit of dull jade green covert cloth. This design has a deep shawl collar which runs to the waist-line, where the coat fastens with one grey-green bone button. Pockets are formed by the unusual cut at the side of the coat. The skirt is plain, slightly barrel in effect, and fastens at one side of the front. This suit will be made to order for \$75.

A FROCK FOR EARLY SPRING

An early spring tailor-made dress of navy blue gabardine lined with dull French blue is shown at the upper right on this page. Dull blue braid is used across the front in true military fashion, and the bottom of the over-bodice lies in loops at the opening of the centre front and back. An old-blue belt is used. The separate skirt, made across the material, instead of up and down, is stitched to mark a deep yoke half way between the waist and the knees. To order, this frock will be copied for \$65. Such a costume will prove a boon for those warm days in early spring when a coat is uncomfortable unless one is motoring. For street wear nothing is more practical and becoming, and, if one wishes, one can wear furs with a tailored frock of this type.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5.



That superior expression is due, undoubtedly, to the knowledge that nothing can be newer than the odd design of the Cinderella silk that drapes her shoulders

THE STUFFS THE MODE IS MADE OF

In Spite of Uncertain Conditions, the Manufacturers Have Produced a Wide Variety of New Fabrics, Charming in Colour and Design

PROBABLY the most important single factor in the mode is colour. There may be those who will assert that line is more important, and it is, of course, an undeniable fact that the silhouette is a paramount issue. If, however, one could visualize in the aggregate the clothes that one will see during the next four or five months, it would undoubtedly be their colour rather than their form which would first impress the mind.

The study of colour as it enters into woman's clothes is most interesting. The process by which one shade becomes the dominating tone of the mode is extremely intricate, made up of many factors of varying importance. This year the question of what colours will be worn during the spring, usually established beyond peradventure at this stage of the season, is still a debatable one. Indications point strongly towards the use of soft tones. There will be colour—plenty of it—but such soft colours as tans, greys, and blues for the street, and pastel shades for evening. Opposed to this, at the present time, is a demand for high vivid colours, no doubt the first reaction from the sombreness of war—but whether this condition will continue remains to be seen. Another entirely different view of the colour situation may be taken. For the past few years people have lived under the highest tension, the head-lines of the newspapers have shrieked at one every morning, a dozen times a day appeals were made to one's sympathies, sacrifices were demanded which caused the steeling of the will to difficult action. Now all this is changed. While the first results of peace were undoubtedly noisy hilarity, it seems not unlikely that a quieter mood may quickly supplant this sense of exultation and that people will turn with a sigh of relief to gentle beautiful things that do not make demands upon the emotions. In retrospect even the grim realities of war are softened; it has been observed, for example, that the artist who paints a flag during war-times uses the most vivid colours on his palette, whereas the painter who does his work when the struggle is over paints that flag in strong deep tones; that which under the normal conditions of peace is a solemnly beautiful emblem, becomes in time of war a flaming thing from which no man can turn his eyes.

WHAT MAKES A COLOUR POPULAR

The selection of colour is almost wholly a psychological matter, and therefore what colours will be most in vogue during the coming season depends upon the mental condition of the people, based, of course, upon what is available. This question of availability enters extensively into the present situation. No preparation of high coloured materials for spring has been made. The manufacturers have concentrated upon soft tones, feeling that the demand would lie in that direction. Prior to the signing of the armistice, the tones which



These attractive designs are printed on Cinderella silk, a new material belonging to the foulard family, but having softly blended colourings

were expected to dominate the spring mode were white, black, and navy blue. One manufacturer who, before the coming of peace, prophesied that about eighty per cent. of the women would wear spring frocks of navy blue, changed that estimate to thirty per cent. after the signing of the armistice. The other fifty per cent., he estimated, would buy frocks of some other shade such as tan, wistaria, or a lighter blue. This same manufacturer prophesies, for evening wear, the use of what he calls sweet pea colourings, such as mauve, rose, mauve blue, and similar shades.

THE NEW CINDERELLA SILK

One of the most interesting of the new colour combinations is shown in the circle of Cinderella silk at the left in the lower sketch on this page. The colours are navy blue and an exquisite soft shade of red that suggests Burgundy, although it is considerably lighter. The combination is an exceptionally lovely one and is advanced as representing the answer to the demand for colour—the inevitable reaction from war-time sobriety—united with restful tonalities. All the designs shown in this sketch are printed on Cinderella silk, a very beautiful material similar to foulard. Materials of this type promise to continue their vogue well into the spring, and these particular examples are interesting, not only because of the excellence of their weave, but also because of the new and very interesting colourings. Heretofore many women have hesitated to wear foulards as frequently the colourings of this material have been more or less pronounced. There are some women who feel that a material of this type is not altogether becoming. However, this difficulty has been entirely overcome in these materials which represent softly blended colours that do not stand out conspicuously. Sketched just above the material in the circle, at the left in the sketch at the bottom of this page, is a texture in a colour combination of peculiar loveliness. The ground is a warm lustrous taupe, and the design is in a deep soft shade of old-blue. The material sketched at the bottom on the same side of the sketch is in dull green printed on navy blue, and the spacing of this design is particularly interesting. One of the most important details of design, and one to which American textile designers have not given sufficient attention, is the placing of the pattern on the material. These particular textures were designed by a Frenchman, and the pattern was placed upon the material according to the French method. This means that a manikin is draped in plain stuff and the pattern pinned upon her wherever it looks well. Afterwards the pattern is similarly disposed, with certain concessions for mechanical production, upon the stuff for which it was designed, and the result is exceptionally happy in that there is not too much elaboration for a gown worn by the



(Left) Mauve and peacock blue Nénettes and Rintintins, those friendly little mascots who have guarded so many Parisiennes through a crowded season of air-raids, bob cheerfully over this ivory white pussy-willow taffeta.



(Right) A new material that has borrowed its pattern from plaid gingham and its texture from pongee silk, is this Mandarin crêpe with a plaid made of navy blue and peacock blue stripes on a light buff background.

average woman. The designs at the top and the bottom on the right side of this sketch again represent the new victory combination of navy blue and dull red, and in the middle is shown a soft prune coloured Cinderella silk with white oval dots. Cinderella silk in navy blue with an odd design in green is shown in the sketch at the top on page 52.

The same firm that manufactures Cinderella silk is making Satin Barré, a most interesting material with a satin surface and a finely ribbed back. The ribs are about an eighth of an inch apart and are very fine. They show through on the surface of the satin in a most attractive way, giving it an unusual richness. From this house, too, comes Rubaya, which resembles nothing so much as a very fine wool serge, but which is in reality an all-silk material.

THE RETURN OF SPORTS SILK

Heavy sports silks of a type for which there has not been a great demand since the beginning of the war, are again coming into their own.

These are being very largely used for Palm Beach wear, and some of the new weaves are exceedingly interesting. There is, for instance, the new Kumsi Kumsa, a highly lustrous material of a crêpe-like weave which comes in attractive two colour effects. It is particularly lovely in peacock blue and gold. Dew-Kist is also a lustrous crêpy weave, lighter in weight than Kumsi Kumsa and quite similar in character. In sunlight yellow and white it is most interesting.

NEW FABRICS FOR SUMMER FROCKS

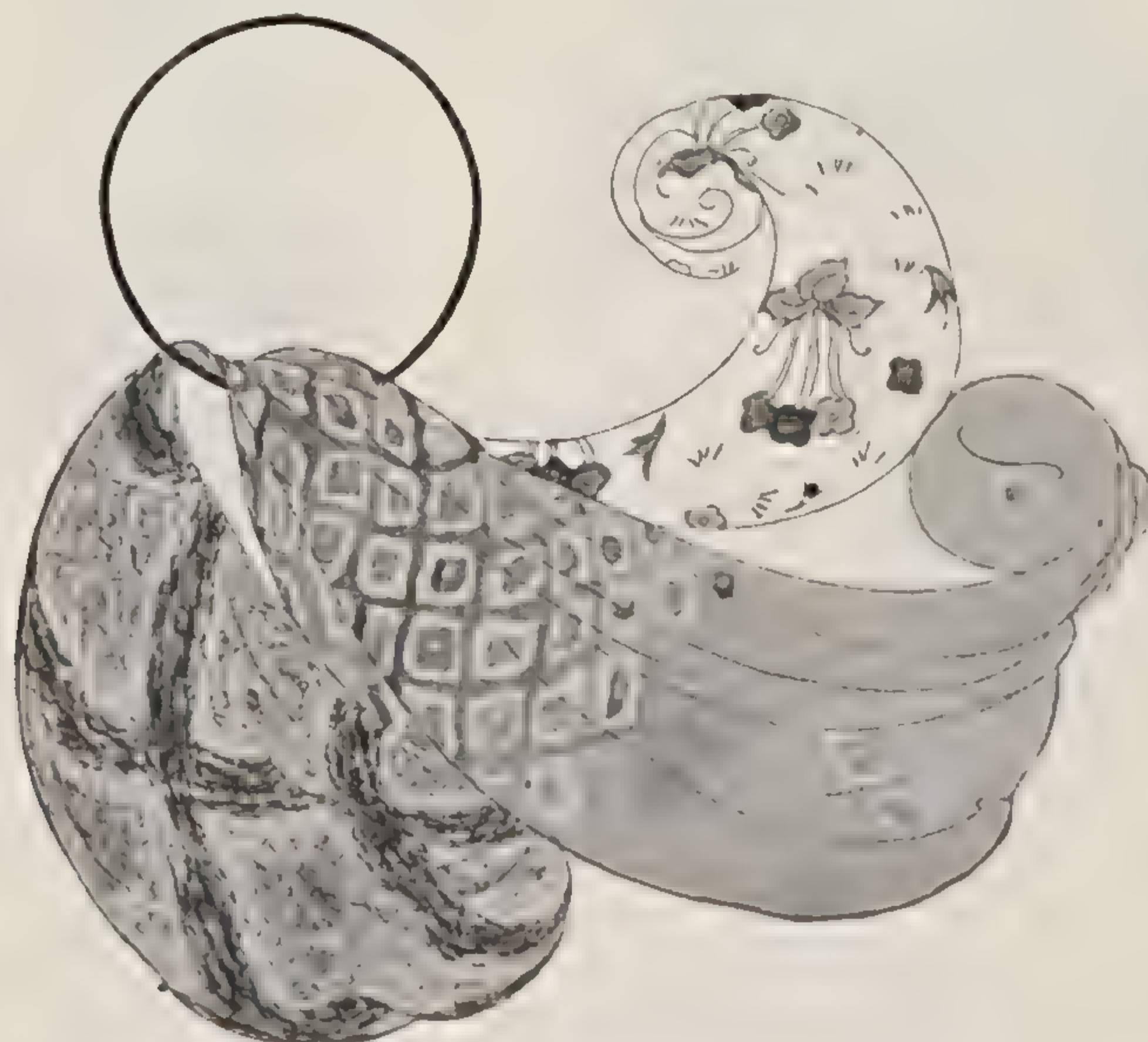
Ruff-a-Nuff, a shantung weave which was brought out last season, is shown this season in new printed effects and is being used by some of the best makers of women's clothes. Amphora, which is lighter in weight than Ruff-a-Nuff and of a linen-like weave, is extensively used for sports skirts and dresses. In white it launders beautifully.

The sketch at the upper right on this page shows Mandarin crêpe plaid printed in peacock blue and in navy blue on a buff ground. The pat-

tern suggests gingham, but the material is of pongee-like texture and is very attractive. The sketch at the upper left shows pussy-willow taffeta printed with bobbing Nénettes and Rintintins in mauve and peacock blue on an ivory ground.

PRINTED VOILES AND CHIFFONS

Printed chiffons have not by any means reached the end of their vogue for frocks, and some of the new designs are charming. Particularly quaint are those which were obviously inspired by the somewhat spasmodic interest shown last spring in calicoes, for in these the most delightful little patterns have been used. One of these quaint patterns is shown at the right in the sketch at the bottom of this page; it is printed on indestructible voile. The material shown in the middle of the sketch is a design in rose printed on soft grey, and at the extreme left is a mottled design in olive green and navy blue on white indestructible crêpe. The difference is that the voile is of a weave suggesting chiffon, while the crêpe is like Georgette crêpe in texture.



Some of the most charming of all the new patterns have been claimed by indestructible voiles and crêpes, materials which proved so practical last season that they are certain to be more popular than ever with the coming of warm weather.

SEEN *i n* t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



She is ready for her motor or for the beach in this unusual veil of dark blue chiffon and embroidered taupe silk mesh; \$8

FOR the past season or two, the announcements in regard to Palm Beach clothes, which fill the magazines and newspapers at this time of year, have had little interest to the average woman except to give her some inkling of what she might be wearing the following June or July. Her war-work was too important for her to consider a Southern trip, and her money was needed for Liberty Bonds and bandages. But now that peace has come, the Southern resorts will attract, not only the woman who formerly visited them every season, but also many other women who have war-weary husbands and brothers to be nursed back to health and strength.

Clothes are once again a matter of importance. In planning a wardrobe

for a visit to the South, preparations must be made for all occasions and for all hours, as the life in most resorts is very public. One's clothes should always fit in to the general scheme in their type and material, and still be individual in style. Nothing is as smart for morning wear on the beach or the hotel porch as a simple frock of batiste or linen. The two shown at the lower right on this page and the one at the left on page 55 are delightful adaptations of the blouse and separate skirt type of costume, with all of its advantages and none of its drawbacks. All three are in softly coloured linen and beautifully made in every detail. The skirts are straight and simply gathered at the waist, for the chief charm lies in the blouses. In each case the back falls softly over a narrow belt which ties across a loose apron front, making a most interesting silhouette. These frocks are exceptional values, for they are of a type of design and workmanship rarely found in moderately priced clothes. The frock sketched second from the right on this page comes in Saxe blue or pink with a white collar, cuffs, and vest. The attractive frock at the right may be had in Copenhagen blue and white, Nile green and white, and pink and white. The third frock, on page 55, is pink trimmed with bias folds of

contrasting colour. This frock also comes in an attractive buff colour and light blue. It buttons all the way down the back.

TWO CHARMING ACCESSORIES

Two accessories which are very charming are shown at the top of this page. The new and unusual veil, sketched at the left, may be worn for automobiling or draped over a beach hat. It is made of dark blue chiffon and a taupe silk mesh embroidered in chain-stitch. It measures about one by one and a quarter yards. A softly curled ostrich plume fan always lends a picturesque touch to an evening costume and the one shown in the sketch at the right at the top on this page is particularly charming. It is equally effective when carried closed or open, as the plumes are arranged to fold one over the other. The six sticks are of amber composition with maize colour or turquoise blue feathers, or of tortoise-shell composition with feathers of American beauty, brilliant green, black, or white.

Sweaters are very necessary in any wardrobe for a Southern trip, and the models shown in the sketches at the top on page 55 are both new and attractive. The one at the right is of a new and very fine wool called chiffon mo-

The charm of a whole costume may lurk in the softly curled feathers of a fan like this; \$16.50

hair, while that at the left is of a heavier wool. It may be had in grey, cherry, Copenhagen blue, turquoise blue, navy blue, black, or white, with collar and cuffs of white wool. This attractive sweater may also be had in solid colours.

The soft rolling cowl collar which has been so popular on frocks and blouses is equally attractive on the worsted jersey bathing suit sketched at the bottom on page 55. It is a chemise model with a box pleat caught on each shoulder, and it comes in black or navy blue with a white or matching jersey collar.

The three evening frocks shown on these pages, will appeal alike to the woman going South and the one who stays in town. The demand for evening gowns of both the formal and in-



With or without a hat, this frock of tulle and satin and bugle trimming is equally charming; \$37.50



A simple informal Georgette crêpe evening gown will be welcome at many occasions this winter; \$35



Not often does one find so well-made a frock as moderately priced as this attractive linen model; \$16.50



The simplicity that usually distinguishes a made-to-order gown is found in this smart linen frock; \$19.50



sketched at the lower left on page 54 is a much less formal type of frock which may still be worn without a hat if one wishes to dance. It is of tulle hung over a simple slip of satin and has a satin sash the colour of the gown. It may be had in black, orchid colour or in white. In black, small jet bugles are used for the decoration, and in colours, the bugles are opalescent. This frock, in white, is particularly suitable for a bridesmaid's costume. Another gown which may be

worn with or without a hat is shown in the sketch second from the left on page 54. It is of very sheer Georgette crêpe in French rose or turquoise blue, and the lovely quality of the material leads itself admirably to the simplicity of the design. The underslip is of China silk in the same colour as the Georgette crêpe. Radium silk is used for the narrow girdle, to finish the neck, to band the skirt, and for the flat hand-made roses. It comes in misses' sizes, from 14 to 20, suitable for small women.



Sweaters are as inevitable on the beach as the sand itself. This hand-made model may be had in a wide variety of colours with white or matching trimmings; \$19.75



Chiffon mohair, a very soft new wool, makes this light-weight sweater which may be had in coral pink, violet, blue, green, white, and black. The belt is an attractive feature; \$15

formal type has grown rapidly with the revived interest in entertaining. The black satin frock shown at the lower right on this page is a striking example of the dignity of the more formal gowns. The gracefully cut décolleté bodice of satin is draped over an under-bodice of ivory white chiffon. At the back is a panel-like train, hung from the shoulders, which finishes the softly draped skirt. This gown may be ordered in colours as well as in black. The model

It's the three little corded and ruffled folds that finish the becoming neckline that make this flesh or white Georgette crêpe blouse so charming; \$12.75

This practical white voile blouse has a lace-edged collar and cuffs of tucked organdie which are very becoming to a sweater as well as to the blouse; \$3.95

Two charming blouses which may be worn with wash skirts or with a suit are sketched in the middle of this page. The blouse at the left is of flesh or white Georgette crêpe trimmed with three corded and ruffled folds at the round neck-line and with dainty crochet drop buttons at either side of the front panel. The white voile blouse at the right is very effective with a sweater. The tucked organdie collar and cuffs are edged with narrow Valenciennes lace.



A linen frock of this type has all of the advantages of a separate blouse and skirt and none of the drawbacks; \$17.75

The soft cowl collar that is so popular on frocks and blouses is equally becoming to a worsted jersey bathing suit; \$9.75

The dignity of the newest evening gowns is shown in a model of black satin and ivory chiffon; \$110. Without train; \$90



MODELS FROM HOLLANDER

A tam to top one's curls when one goes a'motoring is of corded silk or light-weight duvetyn with a band and ornament of grosgrain ribbon, and a little visor at the front

THE YOUNGER GENERATION

THE southern wardrobe of the younger generation is practically the same as the wardrobe for a colder climate, with this exception,—that, in place of frocks of velvet or velours, those of lighter weight wool materials, such as fine serge or gabardine, are worn. These materials are used for the morning costume, which consists of a pleated skirt of plaid or dark blue and a frilly blouse of dotted swiss, handkerchief linen trimmed with narrow lace edging and fine tucks, or heavy linen, hem-stitched. These blouses are usually white, although occasionally they are coloured. One charming one is in geranium pink linen with a Dutch collar and turn-back cuffs trimmed with white serpentine braid. It fastens down the front with tiny pearl buttons. Another smart little blouse is made of white pussy-willow taffeta in a tailored model with a tiny round flat collar and cuffs.

The coats for motoring are of soft velours for cool days and of corded silk for days when it is

Even If One Is a Very Young Lady, One
Must Have the Correct Frocks and Hats
And Coats for a Trip to the Sunny South

warm and sunny. The coat that is made to go with the tam o'shanter illustrated at the top of this page is of heavy corded silk in beige or tan. It is a loose full model with deep cuffs and a wide, soft, crush collar to protect its wearer from dust. It is lined with pussy-willow taffeta, either plain or figured. This useful little coat may also be had in fine blue cheviot serge. Motor coats of this type, for the young girl, follow to a certain extent the lines of the motor wraps for grown-ups.

Unusually attractive are the linen frocks made in combinations of the newest shades, such as horizon blue and lemon yellow, mignonette green

and old-blue, French grey and flamingo pink, corn colour and rose, and blue and violet. These shades may also be combined with white. Clothes of this kind are so wearable that they are a useful as well as charming addition to the wardrobe of a young girl. A popular revival is that of the challis frock in quaint old-fashioned patterns, worn with an under-blouse of some thin material such as fine

batiste in a colour to harmonize with the frock or in white. Figured calico and checked gingham and plaids in all colours are also being used for little girls for morning wear. With these frocks simple wide-brimmed straw hats trimmed only with ribbon, are most popular.

The dainty dresses for afternoon wear are made in a variety of materials such as dotted swiss, fine corded dimity in white or light colours, and batiste. Crêpe de Chine and Georgette crêpe are used a great deal for the girl of twelve or fourteen years of age. A charming model is made in white crêpe de Chine box-pleated from shoulder to hem.



A frame for a piquant little face is this big black velvet hat embroidered in tan silk which may be worn with a becoming and trim blue linen frock with a long waist that laces oddly at the sides, blue bead tassels, and an old-blue linen guimpe piped with darker linen



At that vastly becoming age when one's hair is down and one's skirts are up, one likes a black velvet frock with green silk embroidery and a green suede belt with little gold buckles. Pleated ruffles edge the tucked white batiste guimpe. The frock may also be of linen



This small person with the persuasive glance is drawing your attention to her quaint frock of heavy blue crash with its white dimity vest and under-sleeves, dotted with blue. She carries a black velvet "Liberty Tam" trimmed with long streamers ending in black velvet bells

LINEN SALES THAT WILL

PROVE IRRESISTIBLE

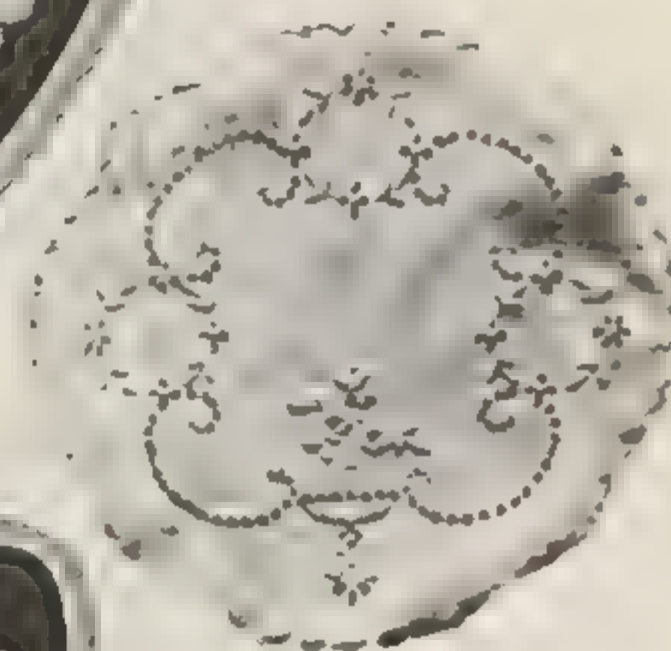
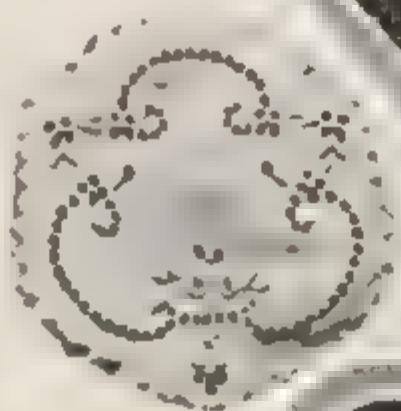
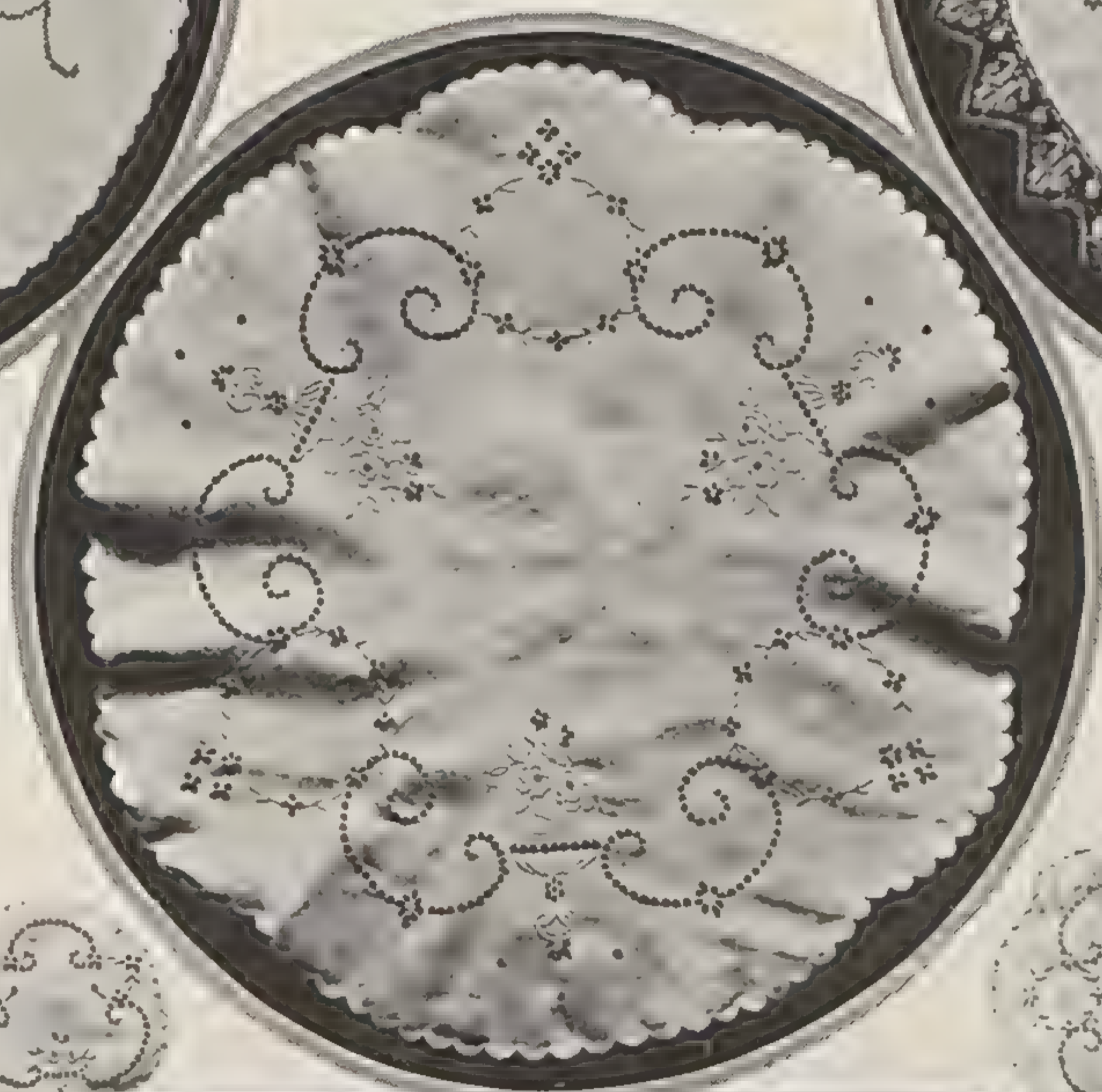
TO THE HOUSEKEEPER



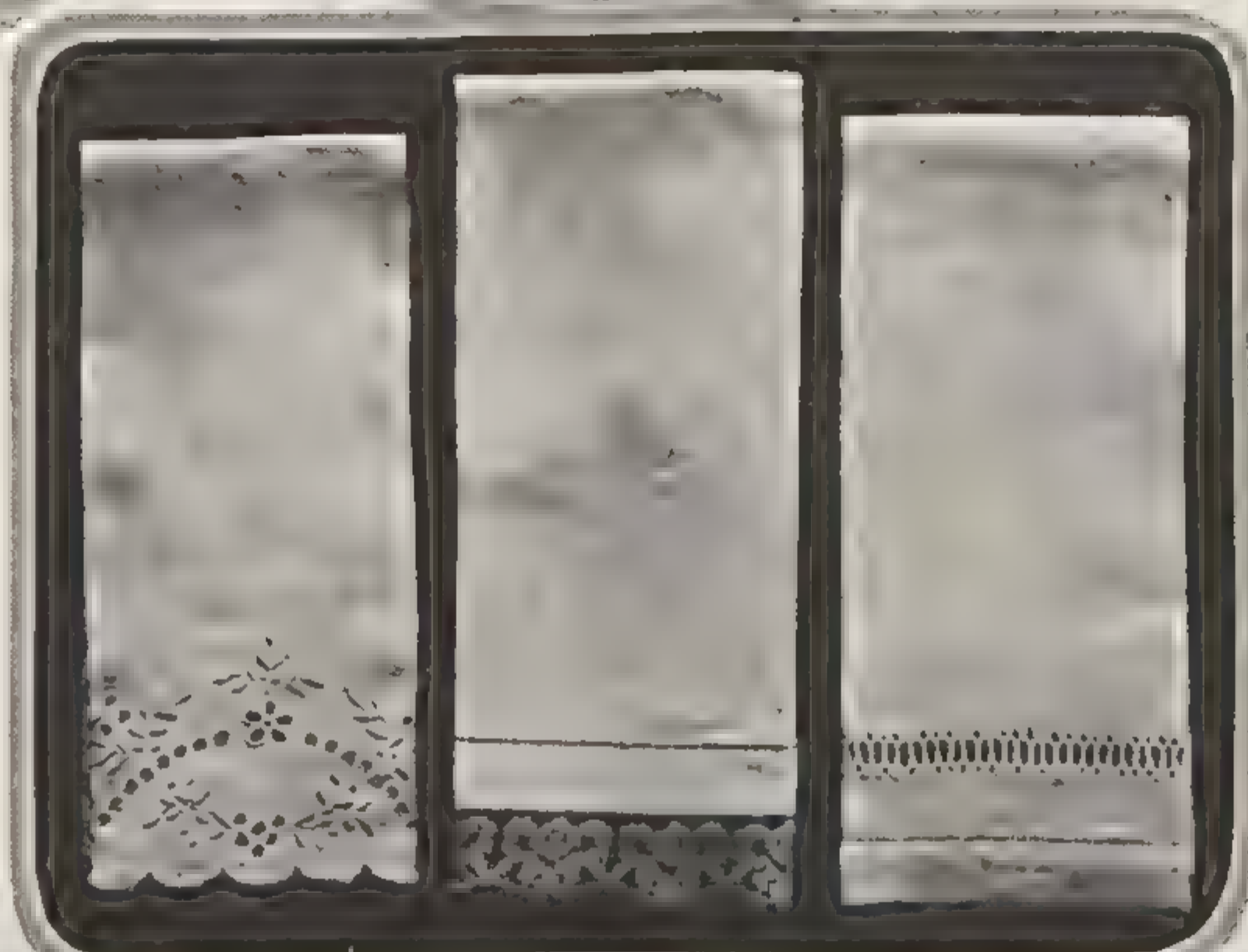
A twenty-seven inch centrepiece of white linen with an attractive pattern of cut embroidery has tea napkins to match at a very low price; centrepiece, \$7.50; napkins, \$8 a dozen



Filet lace and Madeira embroidery is always an effective combination, and this linen centrepiece, thirty inches in diameter, is an especially good example of the fact; \$15

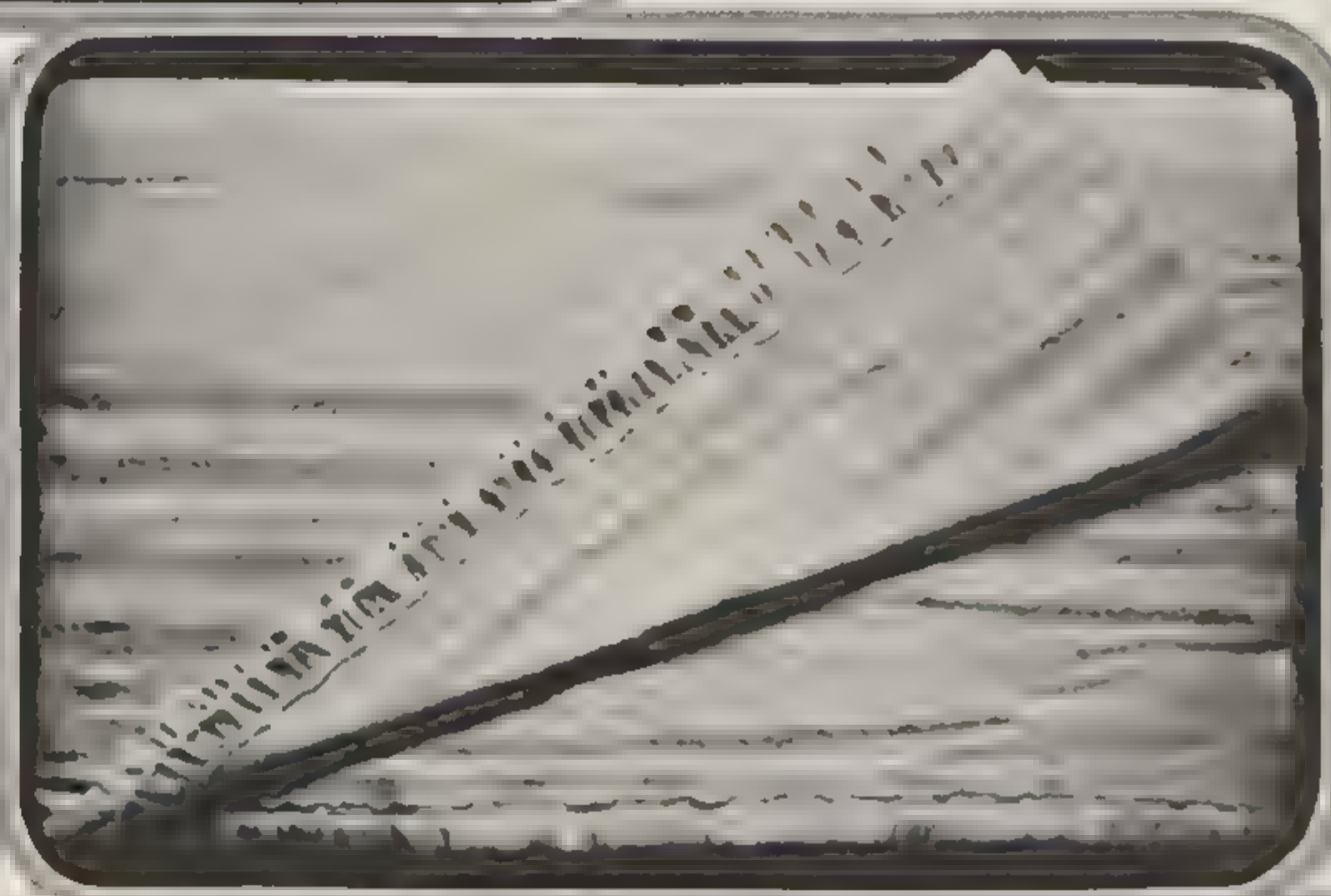


(Upper middle) A very reasonable set of luncheon doilies in a pretty Madeira design consists of a centrepiece twenty-five inches in diameter, and small doilies to match—a half dozen ten-inch plate doilies and a half dozen six-inch tumbler doilies; price complete, \$13.25



(Left) Here are three varieties of guest towels; middle, one of linen huckabuck, 15 by 24 inches, edged with dainty filet lace; \$2.25 each; left, a Madeira embroidered huckabuck towel, 15 by 24 inches; \$3.50 each; right, a huckabuck towel with drawn-work, 15 by 24 inches; \$1.75

Heavy bath towels are always a good investment. Bath mat, including price of monogram to order in any colour desired; \$5.50; bath towels, 26 by 50 inches, with coloured borders; \$18 a dozen; with four-inch monogram; \$6 a dozen extra



A full-sized pair of blankets for a double bed, with blue or pink stripes, is specially priced for the January sales; \$17.50 a pair. This is an exceptionally fine value, as the blankets are of good quality and are seldom found at such a very reasonable price



One can never have too many small pillow covers, and this one, 18 by 13 inches, in Madeira embroidery is an excellent variety for every day use; \$2.85; down pillow; \$2.85

One of the delights of breakfast in bed is a pure linen breakfast-tray set, hand-hemstitched and embroidered. Tray-cloth, 18 by 27 inches, and two 14 by 14 napkins; \$10.50



VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, long coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street;

or
Vogue Pattern Room, 19 West 44th Street

BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Co.

RICHMOND: The Gift Shop, 320 East Grace Street

ATLANTA: The Smart Shop, Connally Building (Room 203)

BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: Vogue Pattern Room, 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co.

CLEVELAND: Halle Brothers

CHICAGO: Vogue Pattern Room, Stevens Building (Room 932) 20 N. Wabash Avenue

GRAND RAPIDS, MICH.: Friedman Spring Dry Goods Co.

PADUCAH, KY.: The E. Guthrie Company.

ST. PAUL: Mannheimer Bros.

HUTCHINSON, KANSAS: Pegnes, Wright Co.

MIAMI, FLA.: Burdine & Quarterman

HOUSTON, TEXAS: Foley Brothers Dry Goods Company

DALLAS, TEXAS: Titcher-Goettinger Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Brems Building



Coat No. B4581. In this model the indispensable separate coat is smartly developed in taffeta, duvetyn, or satin



Coat No. B4583. To simplify the making, this top-coat has its front and back sections and top sleeves in one piece, its under sleeve and sides in another



Wrap No. B4579. A new cape that is particularly popular has a pointed and pocketed waistcoat for warmth and a becoming snug turn-down collar



Coat No. B4580. This particularly becoming top-coat has slim simple lines and requires a minimum of labour



Coat No. B4582. Very becoming is this practical top-coat of new design. It is equally attractive when made of either wool velours or llama de soie



Blouse No. B4566. The waistcoat and back panel are conveniently detachable and, for warmth, may be worn over various blouses



Waist No. B4436. Skirt No. B4437. Simplicity distinguishes this attractive frock which requires but $3\frac{3}{8}$ yards of material 54 inches wide



Blouse No. B4565. The front panel may be of metal brocade and the blouse of chiffon with a touch of fur trimming the becoming neck-line

THE SIMPLEST WAY IS THE SMART.

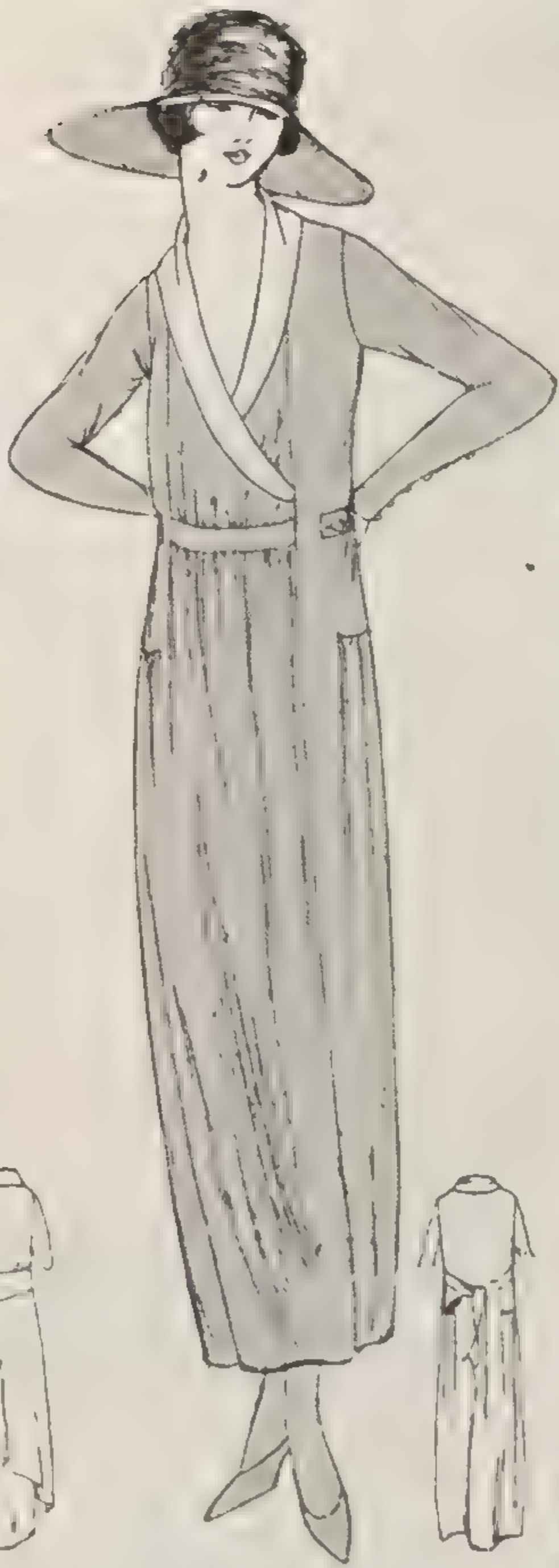
THE NEWEST FROCKS FOR DAY-TIME

BEST WAY FOR THE WAISTCOAT BLOUSE

WEAR HAVE LITTLE OR NO TRIMMING



Frock No. B4256. This coat-dress with a becoming uneven tunic may be made from $3\frac{3}{4}$ yards of 54-inch material



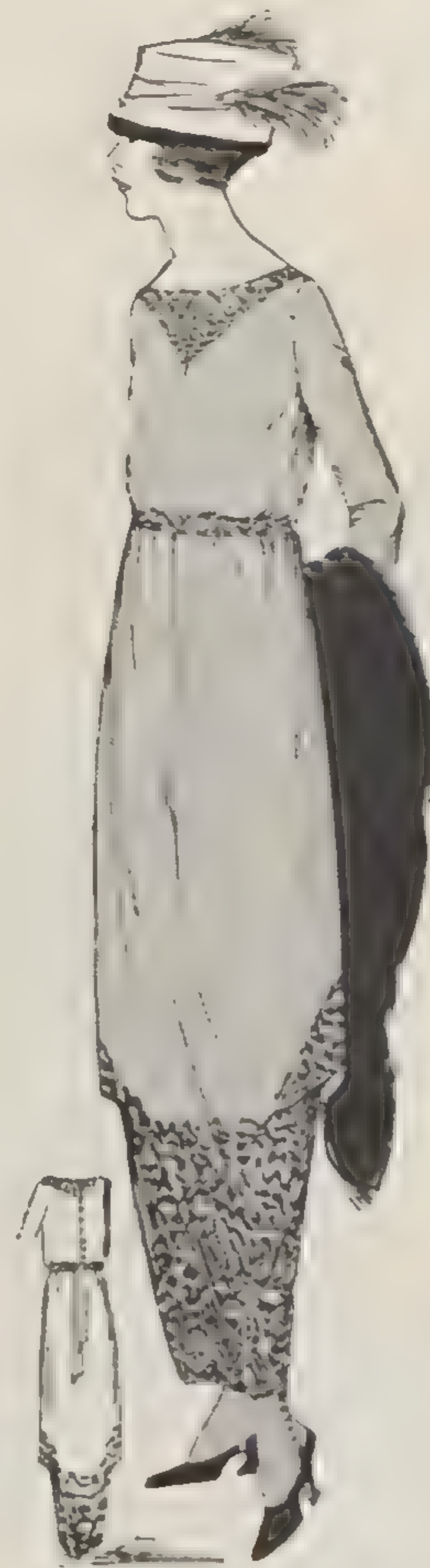
Frock No. B4306. Very youthful is this slim and simple one-piece frock which requires but $3\frac{1}{4}$ yards of silk jersey



Frock No. B4434. An unusual model opens at the side back or front and has the slender silhouette which is popular



Waist No. B4568. Skirt No. B4569. The making is simplified by cutting the waist, waistcoat, and side tunics in one



Frock No. B4553. The newest fashion features are combined in this becoming slender frock, simply cut in two pieces



Frock No. B4509. A becoming afternoon frock has a straight panel back and an unusual skirt with the new low drapery



Frock No. B4537. Very new is the arrangement of the apron tunic on a one-piece frock of either serge or tricolette



Frock No. B4499. This slip-on frock is cut in two sections and has one-piece draperies looped through the girdle



Waist No. B4519. Skirt No. B4520. This attractive slip-on chemise may be worn with a variety of separate skirts

VERY CHIC AND VERY CHARMING ARE THE
LATEST FROCKS FOR LUNCHEON OR FOR TEA



Frock No. B4497. A soft charming one-piece frock is equally successful in chiffon and satin or in silk jersey



Waist No. B4500. Skirt No. B4501. The well-cut surplice waist and the three-tiered skirt are smartly slender in line

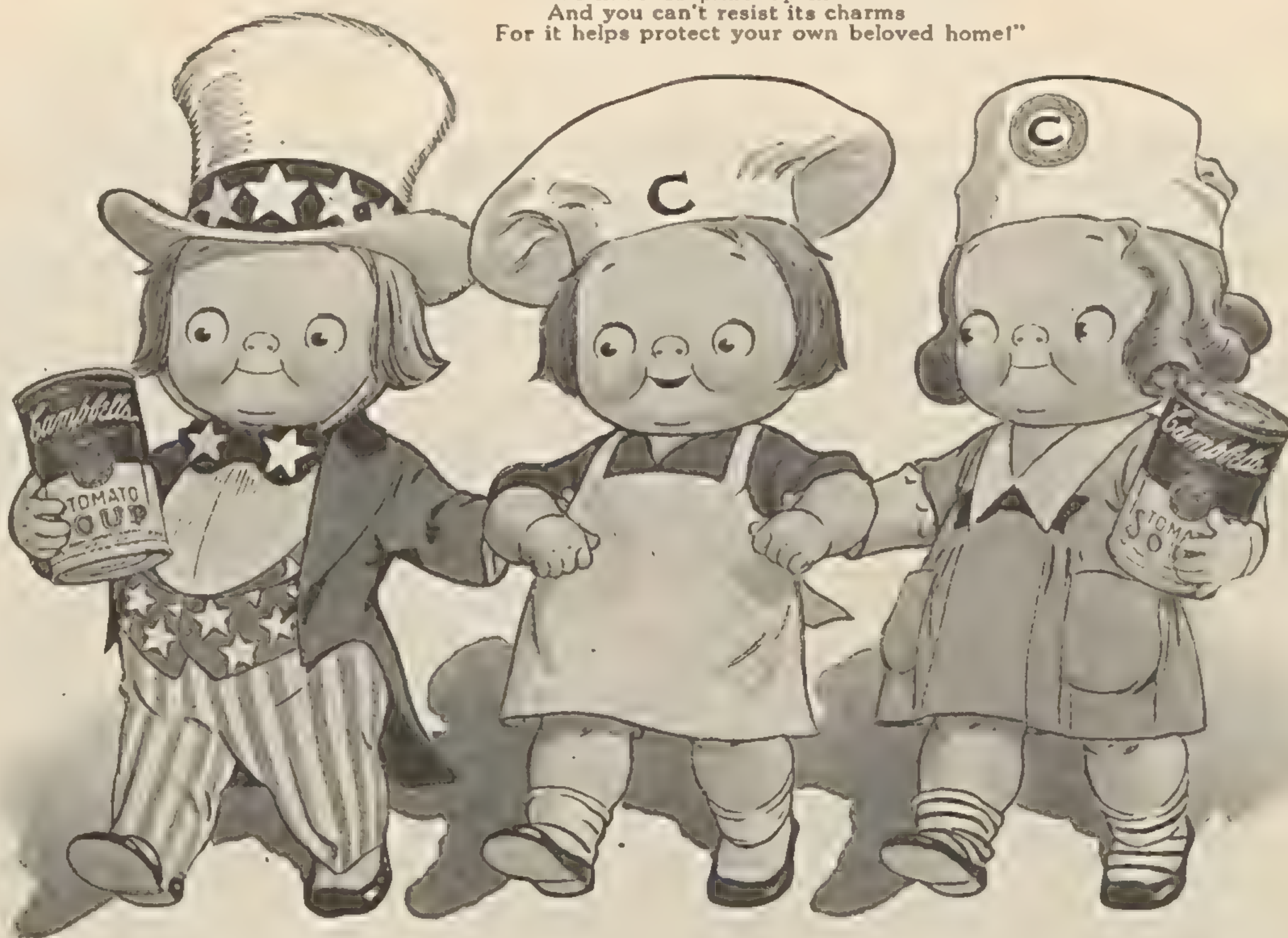


Frock No. B4511. Very smart is this pocketed skirt cut in two sections and topped with a becoming surplice waist



Frock No. B4496. This smart frock has a long surplice waist and a skirt cut from one length of 54-inch material

"Tramp, tramp, tramp to feed the Nation!
Good cheer from Miami to Nome!
We have Campbell's up in arms
And you can't resist its charms
For it helps protect your own beloved home!"



Arm in Arm

With Uncle Sam on one side and the American housewife on the other *Campbell's* wholesome *Tomato Soup* is in the advance guard of health and good cheer.

It is a favorite alike with our heroes abroad and their families at home. In your own daily problem of providing a nourishing and attractive home table you will find a constant help and comfort in

Campbell's Tomato Soup

A nourishing food in itself, it also, through its tonic influence on digestion, increases the nourishing effect of all the food you eat. And it is as economical as it is tasty and invigorating.

The contents of every can produces two cans of wholesome satisfying soup. You have no waste in using it—nothing to throw away. Every particle is pure nourishment. You have no cooking-cost. It comes to you completely cooked and blended. You save fuel. You

save labor. You could not begin to produce such a soup at so low a cost in your own home. Served as a Cream of Tomato, it is particularly strengthening and delicious. And there are many other tempting ways to prepare it.

"Good soup every day" should be the rule in every home. No other food can properly take its place.

Order this inviting *Campbell's Soup* from your grocer by the dozen or the case, and have it ready in three minutes when you want it.

21 kinds

12c a can

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



VOGUE PATTERNS



BERGDORF
GOODMAN

616 FIFTH AVENUE
between 49th and 50th Sts.

NEW YORK

Importers Creators

MODELS FOR THE SOUTH
for those who seek an
exclusive type of clothes

SUITS · GOWNS
COATS · WRAPS
SUMMER FURS



Frock No. B4429. The waist and tunic are in one and require but $2\frac{1}{2}$ yards of 54-inch material. The skirt requires just $1\frac{1}{4}$ yards

Frock No. B4430. Long becoming lines are achieved by the front and back panels of this frock combining two materials



Frock No. B4487. A frock with convenient pockets has the front and back of the waist cut in one piece with the gathered skirt



Frock No. B4433. Silk jersey or serge may make this doubly belted frock with a side-draped skirt and a smart waistcoat



PREMIER CLEMENCEAU AND GENERAL PERSHING AT VERSAILLES, FRANCE

From a hitherto unpublished photograph by the Signal Corps, U. S. A.

Copyright 1918 by the Committee on Public Information



**IN THE BACKGROUND IS GENERAL PERSHING'S AUTOMOBILE
IDENTIFIED BY THE FOUR STARS ON THE WINDSHIELD**

**THIS IS ONE OF A NUMBER OF LIMOUSINES
USED BY THE GENERAL STAFF OF THE ARMY AND BUILT BY
THE LOCOMOBILE COMPANY OF AMERICA
AT BRIDGEPORT, CONN.**

**A SPECIAL LIMOUSINE OF THE SAME MAKE
WAS PURCHASED AND SHIPPED TO FRANCE FOR THE USE
OF THE PRESIDENT OF THE UNITED STATES
DURING THE PEACE CONFERENCE**

VOGUE PATTERNS

"The Furs That Heighten
Woman's Charm"



Fashionable Furs

COATS, WRAPS, SCARFS, MUFFS
Styles, authoritative Quality, the highest
Prices, moderate

Illustrated Style Book Free

A. Jaeckel & Co
Furriers

384 Fifth Avenue
New York



Waist No. B4319. Skirt No. B4320.
A useful tunic frock requires but $3\frac{1}{2}$
yards of 54-inch material



Frock No. B4394. New and unusual
are the collar, girdle, and side drape-
ries on this slim frock



Frock No. B4148. A simple distinc-
tive frock holds its panel back in
place with a sash cut in one with
the long waist



Frock No. B4124. The back panel
and the side tunics, cut in one with
the waist, give long lines to a smart
tricolette frock



Style No. 378—Serge dress trimmed with four rows of black silk braid at front, around pockets and cuffs. Double row of buttons on waist—neck, pockets and cuffs piped with silk. Belted all around.

Style No. 387—Excellent quality taffeta dress, panel effect waist, trimmed with double row of buttons over shoulders. 15" de belt with embroidered rose on right side. Finished in back with a sash and balls, turn-over cuffs on sleeves, tunic over skirt.

Style No. 303—Fine quality serge dress, silk cord piping around sleeves and flaps of side pockets. Embroidery around neck and at front, belt fastens in back with a bow.

YOUTHFUL STYLES for the YOUTHFUL MISS

In "CO-ED" dresses you find the most charming conceptions, executed with an engaging grace. They depict, most delightfully the verve and esprit of youthful naivete and simplicity. They are practical, serviceable and withal most moderately priced

Made in finest
Serges, in

Satin Française

and in Silks
and Georgette

"Co-Ed" Dresses retail from \$18.50 to \$55 for the miss and junior

Sold in the largest shops. If you cannot find them at your dealer, write for style album "V" giving your dealer's name

CO-ED DRESSMAKERS

14 EAST 32nd STREET, NEW YORK



**GAGE HATS GIVE
PRESTIGE TO DEALERS
AND DISTINCTION TO
WEARERS. ~ ~ ~**

**THEY ARE THE CORRECT
EXPRESSION OF GOOD
TASTE ~ ~ ~**

If your local dealer cannot supply you with **GAGE HATS**, write to us and we will be glad to notify you where you can purchase them. We will also be glad to assist you in making a proper selection.

**ASK YOUR DEALER
for
GAGE HATS**

Gage
BROTHERS & CO.
PRODUCERS
OF CORRECT
MILLINERY

Chicago New York Paris



Lovely objects will greatly enhance the charm of the boudoir, and here is a pair of alabaster and crystal candlesticks in an unusually graceful and distinguished design; \$75 each. The antique crystal bottles would be the pride of any dressing-table; \$35 a pair. Gilt decorations adorn the handsome black iron mirror; \$28

ON HER DRESSING-TABLE

AFTER one has carefully followed the dictates of the beauty specialists on the care of skin and hair, the cruellest of experiences is to be confronted suddenly by a pamphlet entitled "What You Should Weigh for Your Height" and to discover that one more than tips the scales. Rather than be burdened by unsightly flesh, the average woman would joyfully contemplate an early and untimely end. But there is a glimmer of hope given out by the very specialist who produces this disillusioning record of correct weights which, by the by, is quoted from a statement based on the life insurance record of fifty-eight thousand eight hundred and fifty-five normal women. In the face of such authoritative and convincing statistics one is prepared to accept a method that reduces or rebuilds the human form to its original symmetry by scientific methods and modern appliances. An individual diagnosis is necessary, of course, before a logical treatment can be begun.

THE DANGERS OF REDUCING

The average woman is not endowed with this logical type of mind. If she decides to reduce, she very likely attempts a method that may result in a condition entirely unsuited to her style. In consequence she may appear at the opera looking like some emaciated saint, —and while emaciation is artistic in an old master, it is sadly out of place in an opera box. As one wit exclaimed on seeing a beautiful young matron whose reducing process had resulted in giving her a hollow look and a grey skin, "Jove, she looks as if mortification had set in." And so, indeed, it would have, had she realized that beauty, for a woman of her type, had depended upon slightly rounded lines that added to her charms a quality the underfed saint would have envied her. The pathetic part of an abnormal treatment through dieting or exercise, is that either the health becomes impaired, or the slightest relaxing of the method employed induces a rapid return of the undesirable weight.

A process that brings satisfactory and lasting results and has, at the same time, the approval of the medical profession, must naturally interest women who are seeking a cure for obesity. But above all, as the authority of this particular treatment states, since it is woman's constant wish to be attractive and beautiful, it follows that her aim

should be to cultivate such attributes. And as beauty, charm, and grace are co-existent with health and symmetry, it stands to reason that obesity, the enemy of such a condition, is distinctly unnatural and unhealthy and is attended therefore by functional derangements of the vital organs.


Exercise is the natural and logical method of reducing, but the woman of generous proportions must not overtax her heart by too strenuous gymnastics or even by too much walking. For her, then, this particular system whereby any set of muscles may be electrically exercised without an effort or without discomfort of any kind, must be of especial value. The effect on the general health is marked from the beginning. Not only is one reduced, but the nervous system is toned up, and a feeling of new life and vigour replaces the former lethargic condition.

Before treating a patient by any of the new devices of this establishment, the physician in attendance makes a careful examination and prescribes only the treatment advisable for that particular case. The patient then enjoys an electric treatment given in cabinets where the proper amount of current is administered. Or one reclines restfully in a chair while torpid muscles are exercised without any conscious effort, and proper circulation, the real secret of beauty, is again restored. The ideal treatment is the one from which a woman emerges looking rejuvenated and, above all, in good health.

TO REJUVENATE THE HANDS

In seeking to preserve one's youth, too, one must not forget the hands. It is curious to note that the hands not only seek to keep pace with time, but even to go ahead of it. Often they are the first part of the body to grow thin and old looking. One specialist makes as great a point of caring for the hands as for the face, especially when one is dieting. For this purpose she has compounded a delicious hand cream that not only whitens the hands and prevents them from chapping, but also nourishes and rejuvenates them. This fragrant cream may be bought for \$2.20 and \$5.50 a jar.

Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of *Vogue*.


 A woman with dark hair, wearing a long, light-colored dress with a dark sash, is shown in profile, looking intently at a small box of Wilsnaps fasteners. The box is held in both hands and features the Wilsnaps logo and text. The background is a dark, ornate interior with a large mirror and a chandelier.

WILSNAP

REG. U.S. PAT. OFF.

Fashion's Fastener

Will they—?

What? Snap properly?

A natural question if you have never used Wilsnaps before!

A "proper" snap, we think you will agree, holds fast through thick and thin. It lets go without coaxing. It is rust-proof, of course.

Yes. On the familiar orange card you will find your proper snaps.

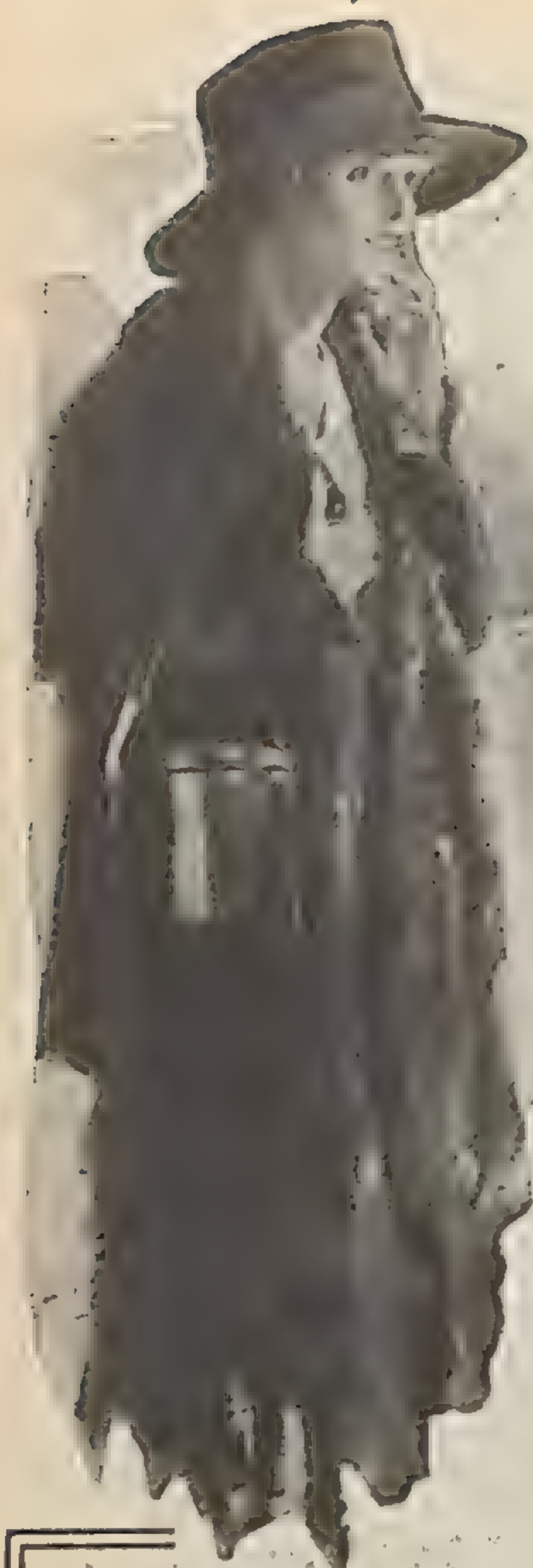
No matter whether your material is light or heavy, Wilsnaps will snap simply because they *are* Wilsnaps. Look for that reassuring name.

Wilsnaps—always Wilsnaps—wherever snap fasteners are used.

Always will snap

THE WILSON FASTENER COMPANY
117 East St. Clair Avenue Cleveland, Ohio

©
W.F.CO.
1910



Suppose It Cost \$3.20

*It Would Still Be
Economical*

You pay 30 to 32 cents today for the large package of Quaker Oats. You get 6,335 calories, the energy measure of food value.

In the 13-cent package you get just as much for your money.

Suppose it cost ten times as much. You would call it extravagant food. But see what you pay for other foods to get 6,335 calories.

Below are the figures at the prices of today. You will see that at this writing many foods cost more than ten times Quaker Oats for the same energy units.

Cost of 6335 Calories

In Quaker Oats....	\$0.32
In Round Steak....	2.56
In Leg of Lamb....	3.00
In Veal Cutlets....	3.56
In Halibut	3.31
In Salt Codfish....	4.87
In Canned Peas....	3.37
In Milk	1.22

So meats and fish average fully as much as Quaker Oats would cost you at \$3.20 per large package.

And more, for the oat is better food. It is better balanced, more complete. It is almost the ideal food.

The best way possible to bring down food cost is to serve more Quaker Oats.

Quaker Oats

A Superlative Grade

Use Quaker Oats to make the dish doubly delightful. It is flaked from queen grains only—just the richest, plumpest oats. We get but ten pounds from a bushel.

Thus we get an exquisite flavor which costs you no extra price. Insist on it.

Two Sizes: 12c to 13c—30c to 32c
Except in the Far West and South



This Costs
5c
Per 1000 Calories



This Costs
57c
Per 1000 Calories



This Costs
54c
Per 1000 Calories



This Costs
60c
Per 1000 Calories

(2054)

Births

NEW YORK

Brush.—On September 19, to Mr. and Mrs. Jerome Brush, a daughter.

Irwin.—On November 24, to Mr. and Mrs. Wallace Irwin, a son.

Ronalds.—On November 1, to Lieutenant and Mrs. Reginald Ronalds, a daughter.

Deaths

NEW YORK

Andrews.—On December 1, Horace Ellsworth Andrews.

Butler.—In France, on November 18, Lieutenant Pierce Butler.

Cammann.—On December 2, Charles L. Cammann, husband of Cornelia de Lanczey Cammann.

De Koven.—On December 2, Charles Robert Selor de Koven, at his home, Hove, Sussex, England.

De Lamar.—On December 1, Joseph R. De Lamar.

Duane.—On September 29, in France, Private Alexander G. Duane, son of Dr. Alexander Duane.

Dupignac.—On November 29, Eleanor Van Alstyn Gwyer Dupignac, wife of Frank Jay Dupignac.

Elsworth.—In France, Lieutenant Edward Elsworth, junior.

Elliott.—Missing since April 15, and now reported killed in action on that day, Lieutenant Duncan Elliott, junior, R.A.F.; husband of Miriam Stammers Elliott and son of Mrs. Douglas Howard Gill of Heene Lodge, Eastlone, England.

Ferguson.—In France, Danforth Brooks Ferguson, son of Mrs. Farquhar Ferguson.

Gurnee.—On November 28, Walter S. Gurnee.

Hitchcock.—In France, Lieutenant Roger Wolcott Hitchcock, son of the late Ripley Hitchcock.

Hostetter.—On September 28, in France, Lieutenant Theodore R. Hostetter, R.A.F.

Lanier.—On December 4, in Omaha, Nebraska, Charles Lanier, second, son of James F. D. Lanier.

McVickar.—On September 25, in France, Lieutenant John Bard McVickar, son of the late William Bard McVickar.

Montant.—On December 3, Alphonse Montant.

Redmond.—On November 27, Geraldyn Redmond, son of the late William Redmond.

Straight.—On December 1, in Paris, Major Willard D. Straight.

BOSTON

Amory.—On October 2, in France, Lieutenant Thomas D. Amory.

ST. LOUIS

Johnson.—On October 9, in the Military Hospital, Liverpool, Sergeant Jackson Johnson, junior, U.S.A.

Engagements

NEW YORK

Comly-Mitchell.—Miss Lanier Comly, daughter of Mr. Garrard Comly, to Lieutenant J. Murray Mitchell.

Darlington-Fisher.—Miss Eleanor Townsend Darlington, daughter of the Right Rev. James Henry Darlington, Bishop of Central Pennsylvania, to Lieutenant Joel Ellis Fisher, U.S.N.

Emmet-Philippi.—Miss Elizabeth Winthrop Emmet, daughter of Mr. C. Temple Emmet, to Lieutenant-Colonel George Philippi, 1st Royal Dragoons, R.A.F., B.A., of Crawley Court, Winchester, England.

Holt-Bliss.—Miss Beatrice Holt, daughter of Mr. Hamilton Holt, to Ensign Theodore Bliss, U.S.N.R.F., son of Mr. Edgar S. Bliss, of Springfield, Mass.

BOSTON

Van Wickle-Shaw.—Miss Augustine Van Wickle, daughter of Mrs. W. L. McKee, to Lieutenant Quincy A. Shaw.

PHILADELPHIA

Newbold-Strong.—Miss Ethel M. Newbold, daughter of Mr. George R. Newbold, to Captain George Vaughan Strong, of Raleigh, N. C.

PITTSBURGH

Brown-Iselin.—Miss Elizabeth Sharpless Brown, daughter of Mrs. Henry Graham Brown, to Captain C. Oliver Iselin, junior.

WASHINGTON

Morgan-Day.—Miss Eleanora Carroll Morgan, daughter of Dr. James Dudley Morgan, to Major Maurice Fitzmaurice Day, of the British Army, son of the Lord Bishop of Clougher, County Monaghan, Ireland.

Weddings

NEW YORK

Allen-Cobb.—On November 29, in the West End Collegiate Church, Mr. Frederick Lewis Allen, son of the Rev. Frederick B. Allen, and Miss Dorothy Penrose Cobb, daughter of the Rev. Henry Emerson Cobb.

Case-Eldred.—On November 26, at Auburn, New York, Mr. Theodore Willard Case, son of the late Willard G. Case, and Miss Alice Gertrude Eldred, daughter of Mr. George F. Eldred.

Doubleday-Van Wyck.—On December 5, in the chantry of Grace Church, Mr. Frank Nelson Doubleday and Miss Florence Van Wyck.

Higgins-Van Lennep.—On December 14, in the Madison Avenue Presbyterian Church, Major Charles H. Higgins, Ordnance Dept., U. S. A., and Miss Claire Van Lennep, daughter of Mrs. Frederic Van Lennep.

Strong-McVickar.—On November 18, in Paris, Major Theron R. Strong, U. S. A., son of Mr. Theron G. Strong, and Mrs. Harry Whitney McVickar.

Sturgis-Cantwell.—On November 28, in St. John's Church, Utica, Ensign William Sturgis, Junior, U. S. N., and Miss Margaret Cantwell, daughter of Mr. John Cantwell.

DETROIT

Hemingway-Taylor.—On November 30, Lieutenant Buell Havens Hemingway, junior, and Miss Agnes Aurelia Taylor, daughter of DeWitt Holbrook Taylor.

NASHVILLE

Hone-Kirby.—On November 28, John Hone, son of Mrs. John Hone, of New York, and Miss Julie Kirby, daughter of Mr. John D. Kirby.

PHILADELPHIA

Robertson-Tower.—On December 21, in Holy Trinity Church, Major William Abbott Robertson, of Nashville, Tennessee, and Miss Helen Tower, daughter of Mr. Charlemagne Tower.





Don't dream
about a good
complexion—
HAVE ONE

Every woman can safeguard her beauty and solve the problem of increasing her attractiveness by using Resinol Soap, which helps nature to heal skin trouble and ensure a good complexion.

Your skin is like any other fabric—subject to wear and tear—exposed as it is to sun, wind and storm. If your skin is rough, unnaturally dry, or excessively oily, if it chaps or reddens easily, is subject to blotches, or if slight irritation produces burning, smarting or itching, you will find in Resinol Soap a means which will help greatly to overcome these ailments.

Resinol Soap removes dust, dirt and waste matter from the skin, but at the same time it benefits the skin cells, soothes irritation, and exerts a healing tonic action.

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Old methods of tooth-brushing have proved disappointing. Tooth troubles have constantly increased.

Millions of people find that brushed teeth still discolor and decay. Tartar forms on them, and pyorrhea often starts.

The reason lies in a film—that slimy, clinging film. It gets into crevices and stays there, resisting the tooth brush. The ordinary dentifrice has little effect on it.

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most tooth troubles. It absorbs stains, so the teeth discolor. It hardens into tartar. It holds portions of the food which ferment and form acid. It holds the acid in contact with the teeth—the cause of decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

Cleaning teeth can't save them if you leave that film. Every dentist knows that. But only lately has a way been found to effectively combat the film.

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Now science has evolved a dentifrice which does what must be done. It is called Pepsodent, because it is based on pepsin.

The film is albuminous matter. Pepsin is the digestant of albumin. The object is to dissolve the film, then to daily prevent its accumulation.

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But science has now found an activating method which cannot harm the teeth. Five governments already have granted patents. That method is employed in Pepsodent.

Pepsodent has now been submitted to many clinical tests. Able authorities have proved its effects time and again. Now we urge that every person prove it at our expense.

Send the coupon for a One-Week tube. Use it like any tooth paste. Note how clean your teeth feel after using. Note the absence of the film. Note how the teeth whiten as the fixed film disappears. That means such tooth care and protection as you never had before.

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Mail One-Week Tube of Pepsodent to

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SEEN on the STAGE

(Continued from page 45)

slackers, crooks, and nymphomaniacs that infested our enfevered society that used to be? If so, was it worth the fighting, or the winning? . . . These questions must be answered adequately before "The Crowded Hour" can be accepted as a work of lasting literature.

Yet this piece is clearly more considerable than most of our recent crop of war-plays, because, after all, it does deal with an idea, and because its sound and fury is continuously interesting. "The Crowded Hour" succeeds, by technical adroitness, in crowding much more than the customary modicum of theatrical excitement into the traditional two hours' traffic of the stage. Because of these considerations, it matters comparatively little that the piece presents an apparently absurd report of actual experience along the line of battle. The present commentator, in the recent draft, was registered in the same class, in respect to responsibility and age, as Mr. Selwyn and Mr. Pollock, and has seen no more of actual fighting in France than the authors of "The Crowded Hour"; yet, to the mind of an observer not endowed with any special knowledge, it appeared unbelievable that many officers of the allied armies should be willing to interrupt a battle, in time of tragic danger, in order to smooth down the personal emotions of an unimportant heroine. It also seemed to be incredible that a telephone-girl, assigned for service near the front, could have held her job when any one could see that she was likely to explode into hysterics at a crisis. Furthermore, it was rather difficult to understand the particular privilege by which the wife of the hero was permitted to proceed, as a worker of the Y. W. C. A., to that very section of the front on which her husband was engaged as a combatant. Many other inconsistencies with fact could be registered against "The Crowded Hour" as a feat of journalism; but these little lapses might readily be overlooked if the piece had been offered to the public as something more aloof and lofty than a chronicle of actuality.

"The Crowded Hour" ran simultaneously in New York and in Chicago. The eastern company was headed by Jane Cowl, and the western by Willette Kershaw. The acting of the New York company was generally excellent; and particular praise should be accorded to the several French players in the cast.

"ROADS OF DESTINY"

"Roads of Destiny" was also written by Channing Pollock; and, in the last week of November, this author enjoyed the rather rare privilege of seeing his name exploited on the billboards of two adjacent theatres in West Forty-second Street. Mr. Pollock is a good and faithful workman. He is one of those who write often and write much and never fail to get to press on time. For this heroic reason, all of his confrères are glad of his success.

The play called "Roads of Destiny" is not a dramatization of the famous short-story of the same name. Mr. Pollock's plot is entirely original; but, since his theme was similar to that of the pre-existent narrative, he decided, rather chivalrously, to purchase the "dramatic rights" to O. Henry's story, and to adopt O. Henry's title.

If Mr. Pollock, who is, I am very glad to state, a friend of mine, had consulted me about this project in advance, I should have advised him strenuously not to write this play. The thesis is that everybody's destiny is predetermined, and that what is labelled by philosophers as "the freedom of the

will" is only an illusion. I do not believe that this thesis is true; and, after seeing Mr. Pollock's play, I am not yet convinced that Mr. Pollock honestly believes in the truth of this appalling proposition. But, dismissing any philosophic argument, because such arguments are usually long, it may yet be stated that any play which presents a hero forbidden in advance to exert the slightest influence, by his own volition, on the course of his own destiny must reasonably be condemned as basically undramatic. Whether or not the will is free in life at large, we must assume, in the region of the theatre, that the hero is permitted to assert himself, upon his own initiative. Otherwise, to narrow the argument to the domain of what is called "dramatic criticism," Brunetière would have to be discarded as a nincompoop, and the traditional phrase, "No struggle, no drama," would have to be ingloriously dumped into the ash-barrel.

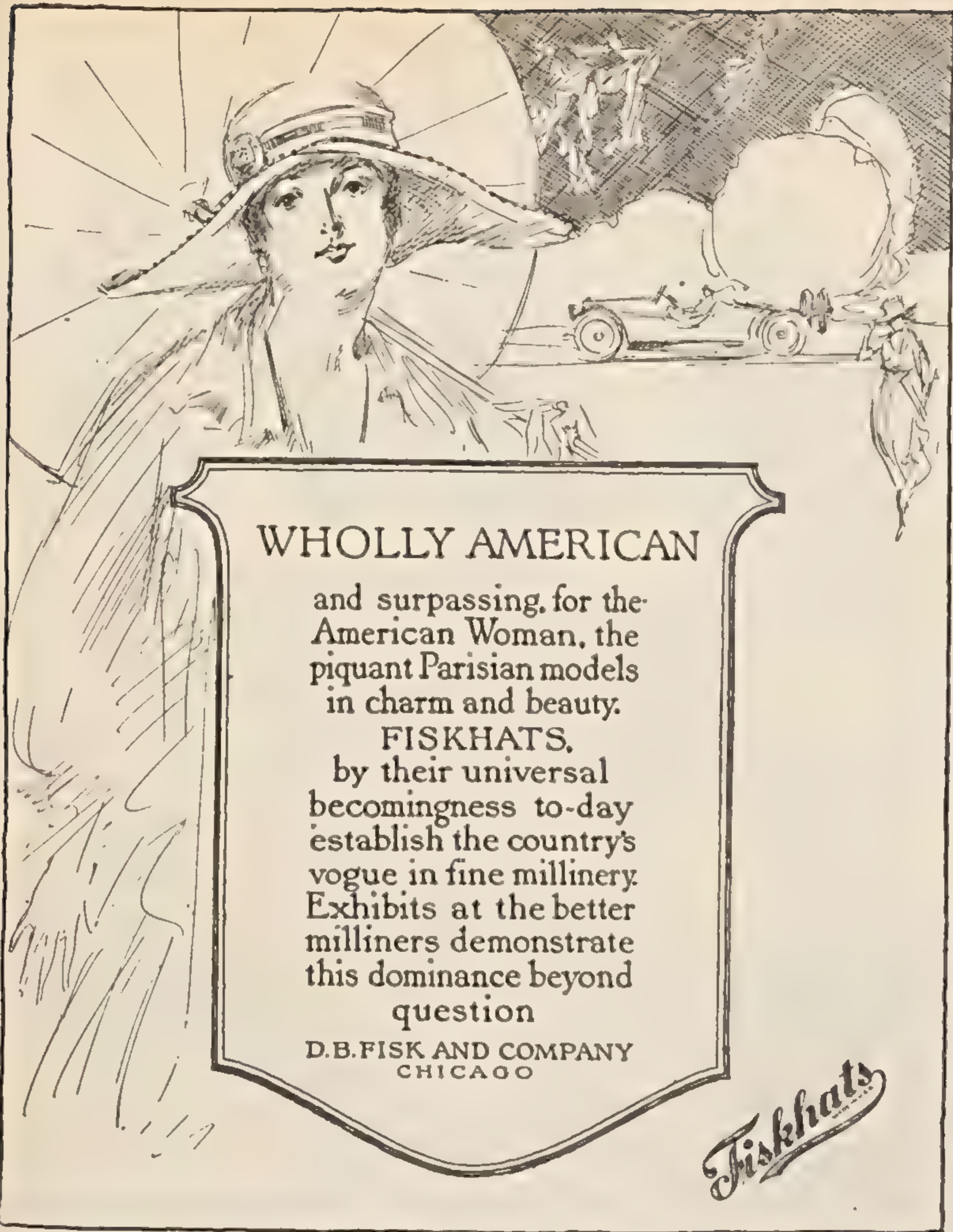
In the second place, the author was required by his project to forewarn the audience of a deliberate intention to tell the same essential story three times over, in three different but recognizably related ways. By this project, the playwright was prevented in advance from reaping the usual rewards of a workmanlike manipulation of suspense and of surprise. Considering the theme abstractly, there were many reasons to deter an author from writing a play which, robbed of the theatrical advantages of surprise and suspense, could be used merely as a vehicle for preaching a philosophic doctrine that has been disbelieved, in nearly every century, by nearly all the greatest thinkers in the world.

Yet Mr. Pollock trod his road of destiny undaunted, and managed to write a melodrama that is genuinely interesting. In his prologue, he assures us that the future fate of his hero is predetermined, whatever course the hero may attempt to take. We are shown, in the first act, what might have happened to this protagonist if he had wandered to Alaska; in the second act, we are shown what might have happened to him if he had wandered to Long Island; and, in the third act, we are shown what actually happened to him because of his decision to remain at home in a little town of Nebraska. All three of these hypothetical stories end the same way. In each instance, the hero attains his long-desired haven of love and happiness and peace by stepping over the dead body of some futile person who had loved him vainly. The pattern is symmetrical; the execution is excellent; and the only quarrel of the critic is against the primary conception. If life is so mechanical as Mr. Pollock seems to think, what is the use of writing plays about it?

"BY PIGEON POST"

"By Pigeon Post," a war-play imported from England (the author's name was Austin Page), moved easily along the lines established by many antecedent compositions of the same type. The only novelty, in this instance, was the presence in the cast of characters of an actual flock of carrier-pigeons. It is one of the traditions of the theatre that, whenever a certain type of drama is beginning to grow tired, it calls into its service the collaboration of a trained menagerie. Horses, elephants, and camels, dogs and monkeys, have been appealed to in the past to enliven a decadent drama. To this English author the new idea occurred that pigeons might appear more decorative.

(Continued on page 72)



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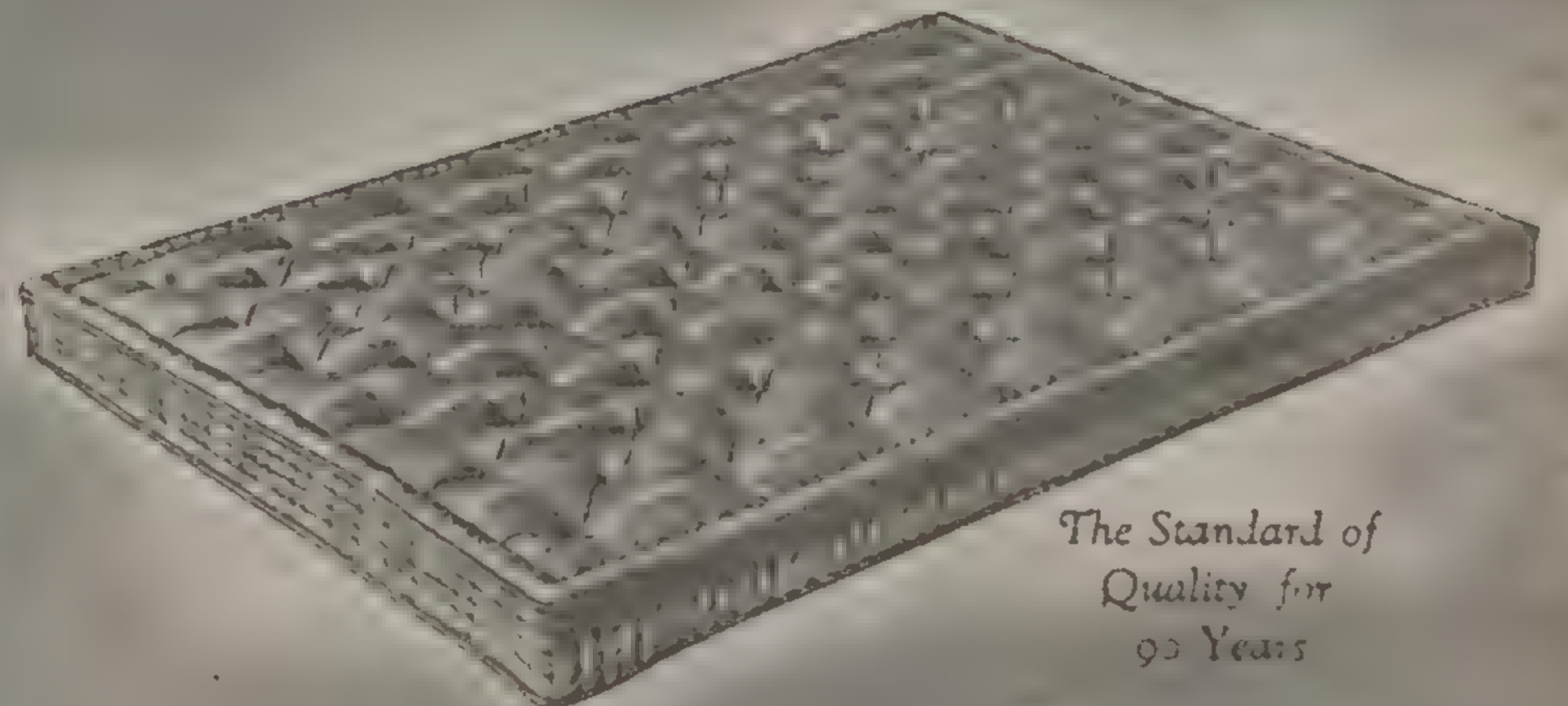
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(Continued from page 70)

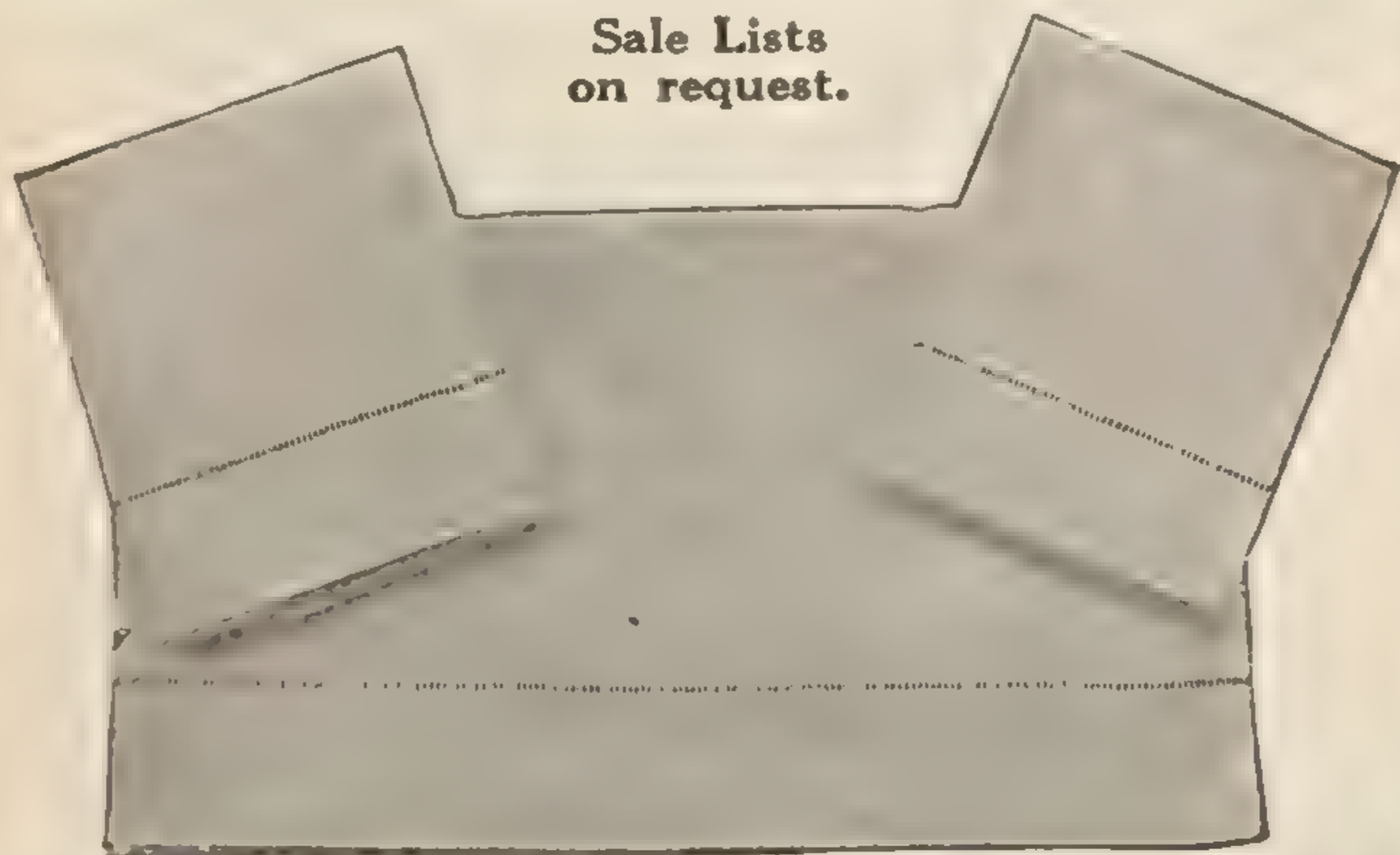
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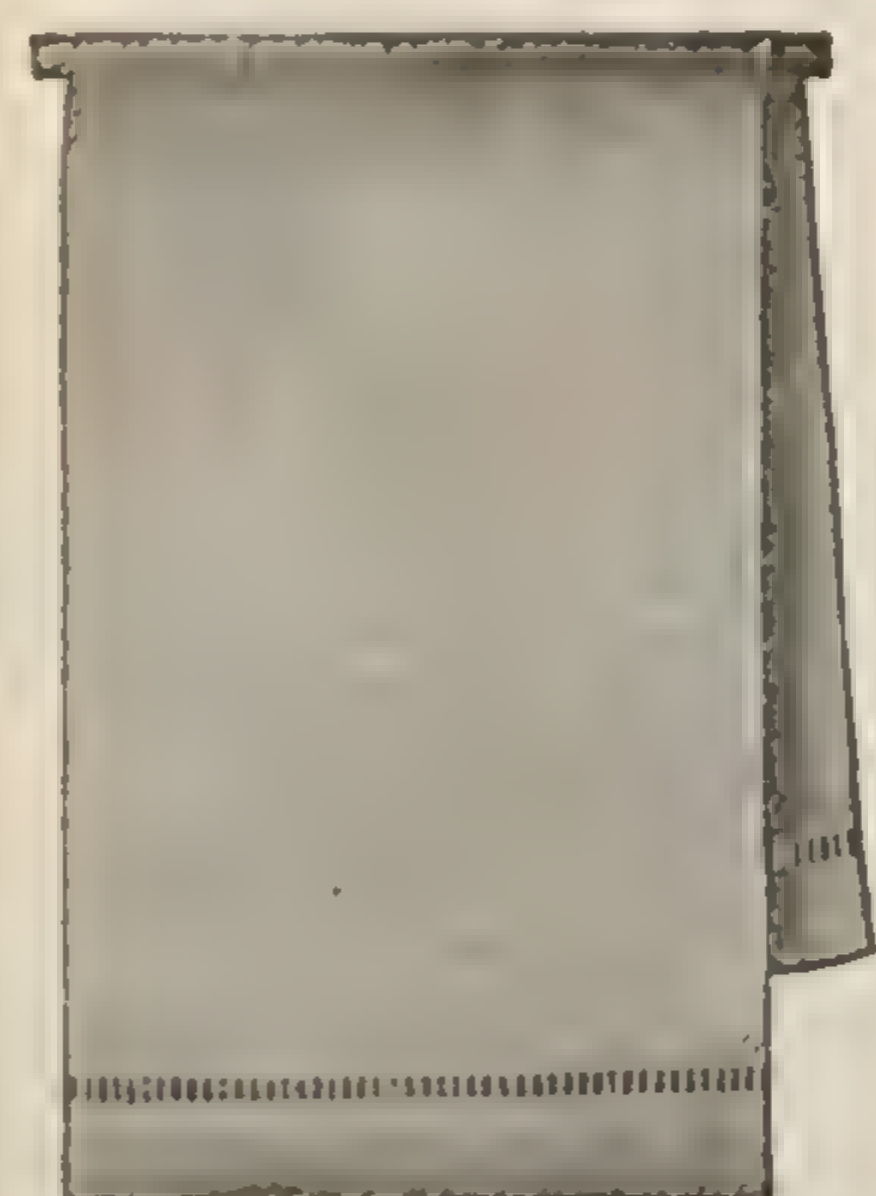
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The scene is a château in French Lorraine, near what used to be the German border. The hero is a French Captain, in charge of the cooing pigeons. It is his duty to win the war, in some mysterious way, by sending and receiving messages across the lines by means of these winged marvels of the air. In the execution of this duty, he is thwarted by his own superior officer, a Major in the French army, who is, by native disposition, a poisoner of birds. The villain hates the hero because both of them are in love with the heroine. The heroine, of course, is a Red Cross nurse; but, in the midst of her official duties, she always has sufficient leisure to allow herself to be made love to by both the Captain and the Major. The villain has sold himself to Germany, because the heroine prefers the hero to himself. Our familiar friend, the German spy, is, in this play, posing as a stricken Belgian and serving, in the French army, as an orderly to the hero. Here we have the usual ingredients; and the plot is easily thickened and sweetened to taste.

"By Pigeon Post" contains one interesting scene. The hero pretends to be dazed by shell-shock and, by this device, succeeds in catching the villain and the German spy off their guard. This scene culminates in a physical fight which the hero wins; and everybody in the front of the house is naturally pleased by the consequent assurance that France has been saved.

In the tragic course of that great war which has recently been closed triumphantly, more than a million of the noblest men of France laid down their lives to make secure the future of the world for civilization. Can we not honour them in any larger way than by patronizing such trivial and silly plays about their heroic task of world-salvation as "By Pigeon Post"?

"THE LITTLE BROTHER"

AMONG the little group of recent plays that call for comment in the present article, "The Little Brother," by Milton Goldsmith and Benedict James, stands alone because of its clear ring of recognizable sincerity. Speaking personally, the present commentator, sitting among many others in the front of the house, did not regard this piece as positively entertaining and was not inspired with a wish to see it a second time. But, at any rate, the fact was clearly evident that this play was "about something," that its intention was permanent, not timely, literary instead of merely journalistic, and that the authors had written it because they honestly believed that they had a message to deliver, instead of being actuated by a vague awareness that the theatre is nearly always ready to provide an audience willing to waste—or, in a still more tragic phrase, to kill—a couple of hours, if this crime of murder may be camouflaged by some seductive allurements to the vague and misty region of forgetfulness.

The scene is set in New York City. The hero, beautifully played by Walker Whiteside, is a Russian Jewish Rabbi, of kindly nature and admirable character. The only people that he naturally hates are the Orthodox Christians of Russia, who, in the old world, have persecuted his own people. His hatred of these Christians is, in its basis, not abstract but personal. During the course of a pogrom in his native town, his father and his mother had been murdered, and his infant brother had been carried off into captivity.

This Rabbi Elkan hates particularly a famous Christian priest, of the Russian Church, who has distinguished him-

self as the leader of a still more tragic pogrom, nearly twenty years later. This priest, named Father Petrovitch, is now in New York, and has been recognized as one of the most popular, as well as one of the most fanatic, spokesmen of the Russian Church. These two exponents of two different religions, Rabbi Elkan and Father Petrovitch, quite naturally hate each other, though each of them, by nature, is a gentle and kindly man.

The plot begins to thicken when the daughter of the Jewish Rabbi falls in love with the ward of the Christian priest. Their contemplated marriage is, of course, opposed by both of these embattled elders; but, since young love will have its way, they tear away their long constricting leading-strings, and marry each other, to the very great distress of their more dignified and philosophic elders.

A crisis of almost epical dimensions is thereby brought upon the carpet. In this crisis, the fanatic Christian priest and the scarcely less fanatic Jewish rabbi discover suddenly that they are tied together by a tragic consanguinity. It turns out that Father Petrovitch, the leader of the rather recent pogrom, is, in reality, the lost little brother of Rabbi Elkan, captured by the persecutors of the Jews in that other pogrom of more ancient date, and subsequently brought up by his captors as a Christian.

Rabbi Elkan is astounded to discover that the man whom he had long regarded as his worst enemy is, in actuality, his long-lost brother. Father Petrovitch is astounded, still more deeply, to discover, at the very culmination of his career as a leader of the long crusade against the Jews, that every drop of that pulsating blood which has stimulated his enthusiasm for this cause is actually Hebrew in its source. The disillusion of this tragic figure of a great fanatic reduced suddenly from the level of the high heroic to the level of the pitiful forlorn is rendered sadly and magnificently on the stage by Tyrone Power.

At the end of the play, of course, the long parted brothers, despite their different beliefs, are reconciled to each other because of the obvious spontaneity of the rather hasty marriage between the two very different young people for whose bringing-up they have been, in their different ways, responsible. Race-prejudice is closely smothered in an atmosphere of peace on earth, good will toward men. We are assured that all things will be lovely in the world if the fanatic Jew and the fanatic Christian will be generous enough to shake hands and exchange a glass of wine, because their children or grandchildren are large enough in mind to fall in love with each other. This play suggests a quick solution of many of the social problems that have troubled the conscience of the uneasy world throughout the last two thousand years. The thesis may be hasty, and perhaps unsound; but, at least, the declaration of this theme gives evidence that the authors of "The Little Brother" have thought earnestly and seriously about one of those great problems of the period of reconstruction that will oppose a dangerous, left-handed interregatory to the proposition of erecting a peace on earth that shall be not only world-embracing but eternal.

"A PLACE IN THE SUN"

CYRIL HARCOURT has already established a reputation as a clever writer of satiric dialogue. This reputation is sustained by the undeniably amusing colloquy that is tossed about

(Continued on page 74)

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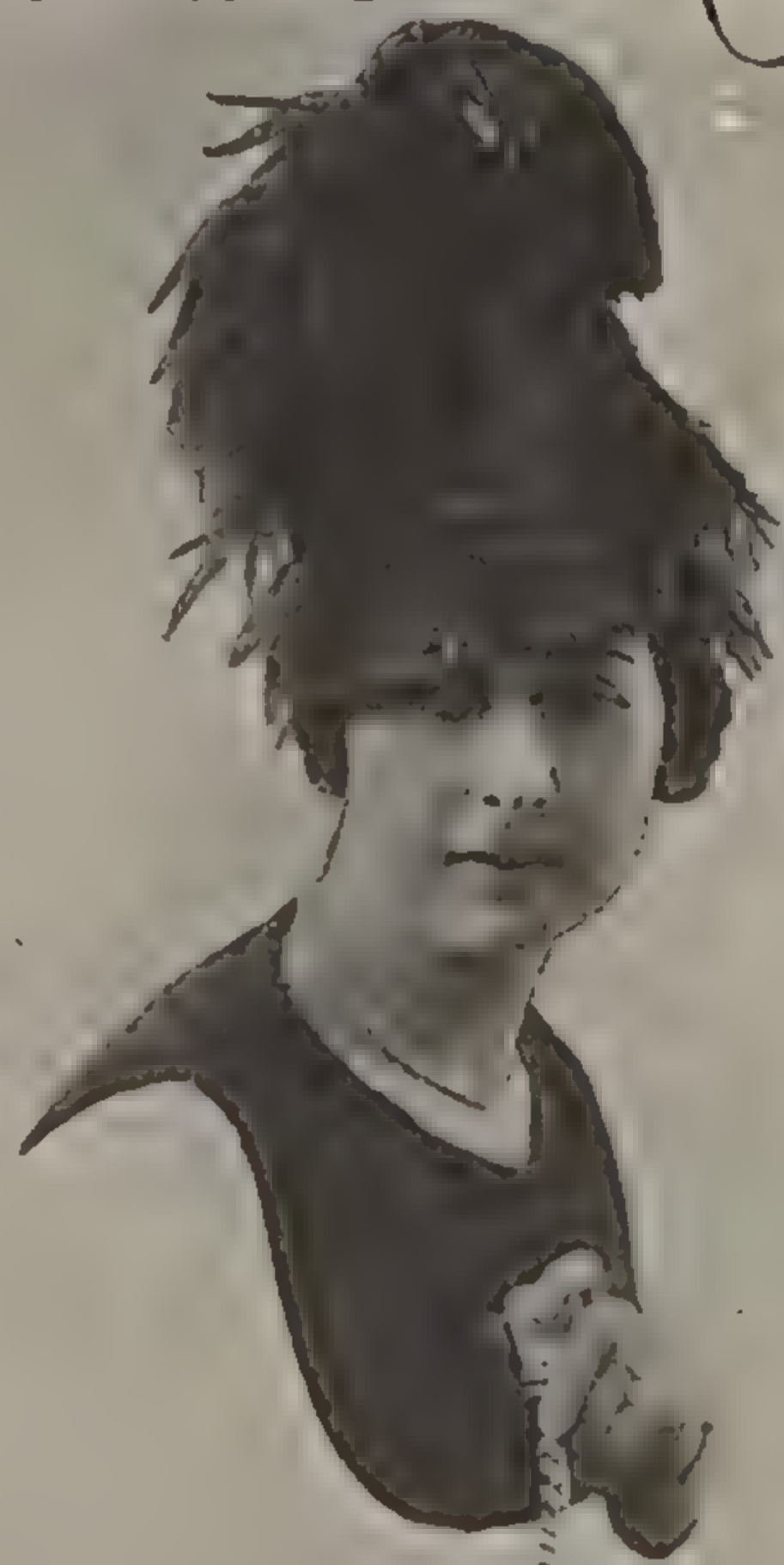
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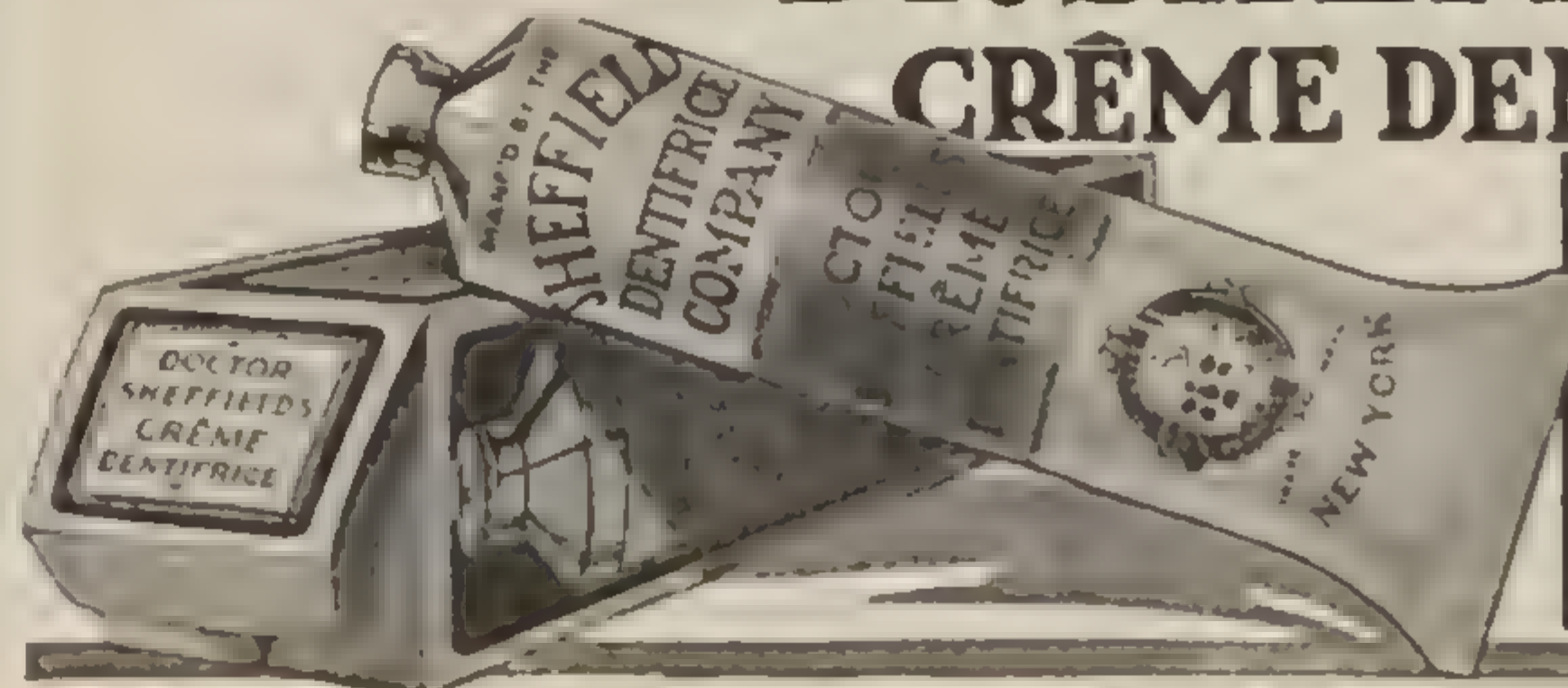
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S E E N o n t h e S T A G E

(Continued from page 72)

the stage by "A Place in the Sun"; but, from any other point of view, the piece might be dismissed as weary, stale, flat, and unprofitable.

In structure, the plot of "A Place in the Sun" repeats the narrative of the "double cross", which was borrowed by O. Henry from Guy de Maupassant. An aristocratic male has seduced a plebeian female; and the brother of the injured innocent demands in vain that the aristocrat should make the heroine an "honest woman" by condescending to marry her. This request is refused. Thereupon, the sister of this cold aristocrat, because she feels herself to be enamoured by the strong mind, or the strong right arm, or the strong something-or-other, of the revolutionist plebeian who has been spurred to battle by these circumstances, manages to win admittance to the hero's rooms at midnight and succeeds thereby in shaming her own brother into marrying the sister of the sturdy strong plebeian who has happened, against his own intention, to endanger the reputation of a lady of the land.

The plot of this play reminds us of the thinking of that classic publication which is known, to innumerable servants, as *The Family Herald*. We are assured that, despite all momentary accidents of destiny, blood will tell before the curtain falls, and the victory will always be accorded to those characters that have been recognized as gentlemen and ladies.

The dialogue of this comedy is rather

clever; but why should we be asked to listen to such basically silly stuff as this, at a moment when we read the tragic news that nearly seven hundred thousand healthy men have died for the idea that England should not perish from the record of the living nations of the world?

"BETTY AT BAY"

JESSIE PORTER, the author of "Betty at Bay", was apparently a lover of the works of J. M. Barrie; and, in a weary world which contains no longer many things which are loved for the mere reason that they are worthy of the loving, this statement comes very near to conferring a title of distinction. This hitherto unheard-of British author approached the region of the memorable when she penned this sentimental composition; but she failed, by a narrow margin, to win admission through the gates—and "how low, when angels fall, their black descent, our primal thunder tells!"

"Betty at Bay," though ingratiating in intention, was a poor play; and, in New York, it was shabbily produced. Although the cast contained several excellent actors of long experience, the performance, as a whole, seemed lacking in direction. The scenery was second-hand, and cheap, and almost actively insulting to eye. From the moment when the curtain rose, the undertaking appeared to be consecrated obviously to a sense of predetermined failure.

NEW YORK, AGAIN RESPLENDENT

(Continued from page 26)

here the American designers will have an opportunity to show their clothes in an appropriate setting. Occasionally one sees about town a gown or wrap that has the stamp of individuality, but as a rule these very distinctive things are worn by foreigners and it is difficult to decide whether they represent an individual type of dress which their wearer has permanently adopted or whether they sound a prophetic new note. Such was a gown worn a short time ago at one of the Bagby Musicals by a very smart Frenchwoman; undoubtedly it was one of the most chic and distinctive costumes seen in New York in many a day. The entire gown was black, the bodice closely fitted and highly collared, with a row of round black covered buttons up one side of the front and three of these buttons just above the waist-line at the back. The sleeves fitted closely at the shoulders and flared out a bit at the hand where they were trimmed with bands of fine black soutache embroidery. The skirt was quite full, a bit above ankle length, and finished at the bottom with another band of black embroidery which made it stand out just a trifle. The smartest of small black-hats with a bit of black feather at the left side was posed on black hair, and a black veil with a fine mesh and a wide border of fine black embroidery was drawn closely over the face. High heeled pumps of fine black kid with high tongues and silver and black enamelled buckles completed the ensemble.

As usual, straw hats have made their appearance very early. There seems to be a tendency towards the use of rough highly glazed straw of which the newest variety is "sipper" straw—so named because it resembles the regulation straw through which lemonade is sipped. This straw, flattened out but not split, and very highly glazed, is

used in a number of most interesting models. A hat made entirely of this new straw in tête de nègre was worn by a smart woman who lunched at the Avignon recently; it was obviously inspired by a Roman helmet. The straw was applied criss-cross on the crown, and about the edge there was a minute brim of the straw laid transversely in regular rows. At the back was a high plume-like arrangement of heckle feathers. Another good-looking straw hat worn at the same restaurant was of highly glazed black straw trimmed with coque feathers in soft dull browns and greens and in black. The wearer of this hat had a most interesting fur collar which stood out becomingly about her face. The Avignon, by the way, a new restaurant launched by the Ritz management and located in one of the new apartment houses on Park Avenue; it is rivalling the Ritz itself in smart patronage at the luncheon hour.

Of late there have been so few marriages that a wedding has become quite a novelty, and a very charming novelty was the wedding, at Saint Thomas's Church, of Miss Mildred Rice, daughter of Mrs. William Lowe Rice, to Mr. Richard Newton, junior. Pink roses were banked at the altar, and the maid of honor, Miss Elise French Rice, the bride's sister, wore a delightful gown of chiffon in hydrangea colourings and a charming little hat which tilted a bit at the back and had one floating streamer of hydrangea blue ribbon. Tiny tips of ostrich feathers in hydrangea colourings were arranged around the crown. The bride's veil was held in place by a band of white satin ribbon and orange blossoms. As she went up to the altar a short veil covered her face, and this was removed by her maid of honour during the ceremony,—a quaint delightful performance.

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Waters that in curative properties equal the renowned Aix-les-Bains make this American cure the peer of Europe's famous watering places for treatment of nervous disorders, gout, rheumatism, obesity, sciatica and similar troubles.

Society and business executives gather here to enjoy the unsurpassed benefits of this perfectly equipped cure amidst all the comforts of a completely appointed private home.

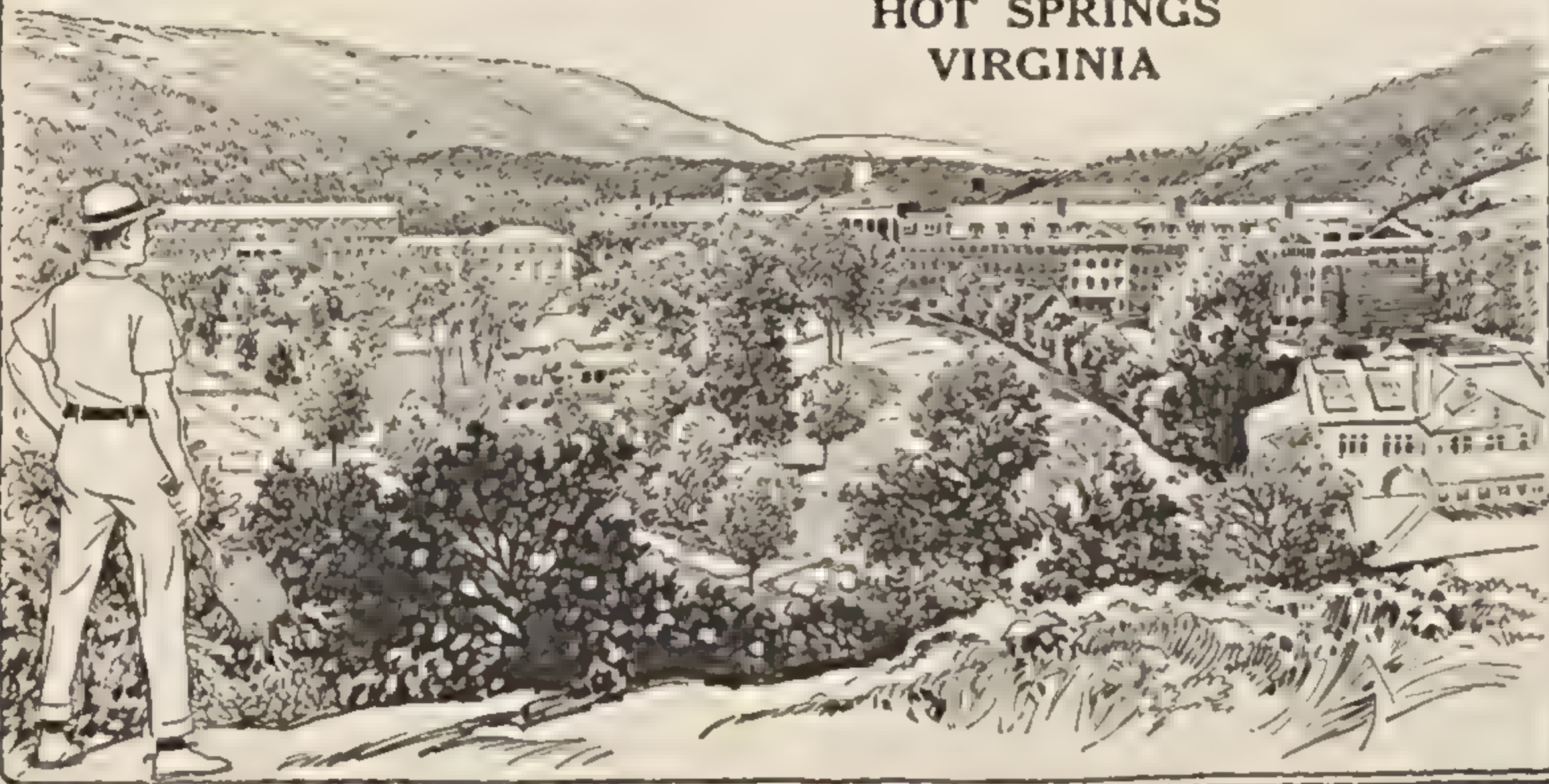
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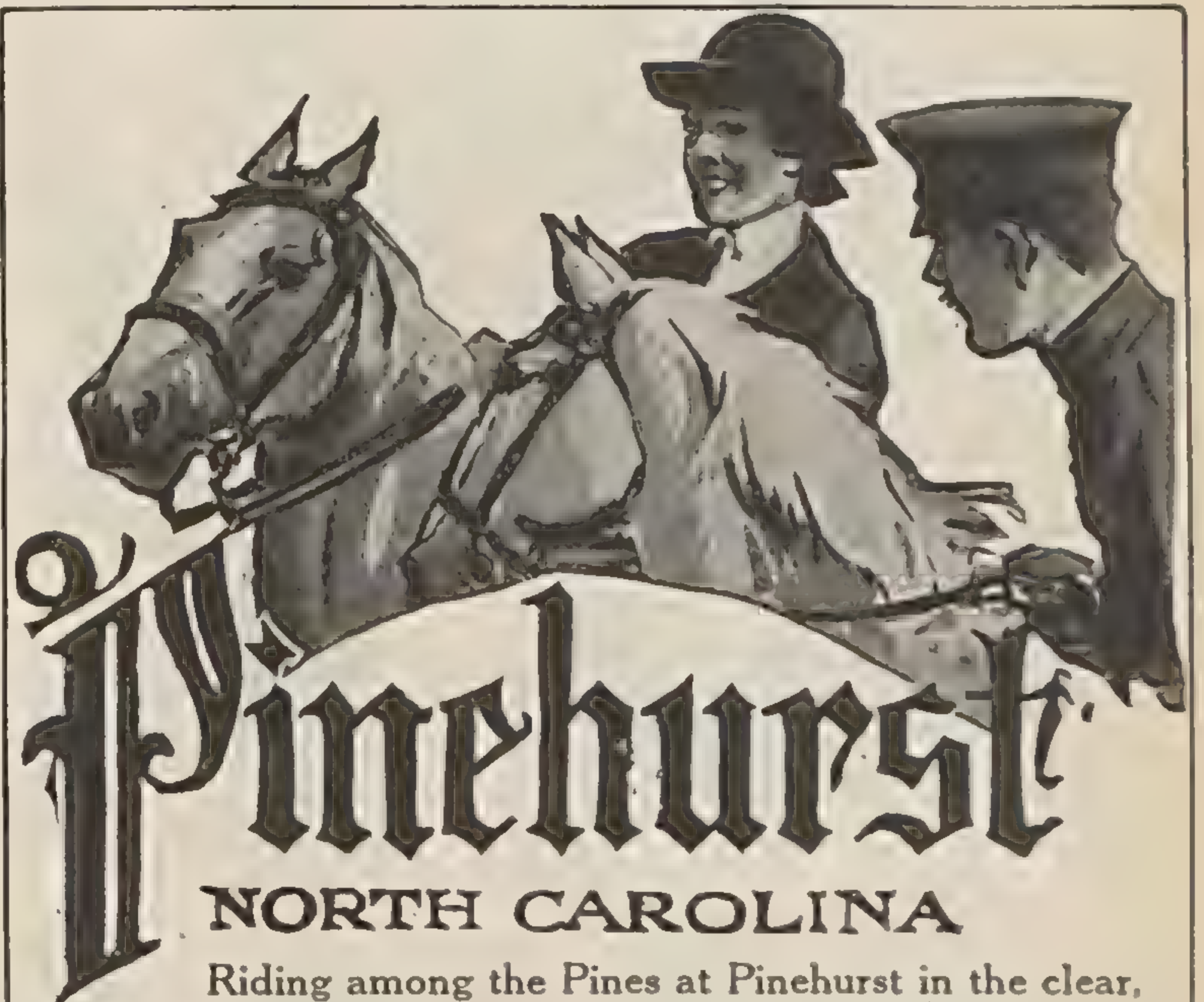
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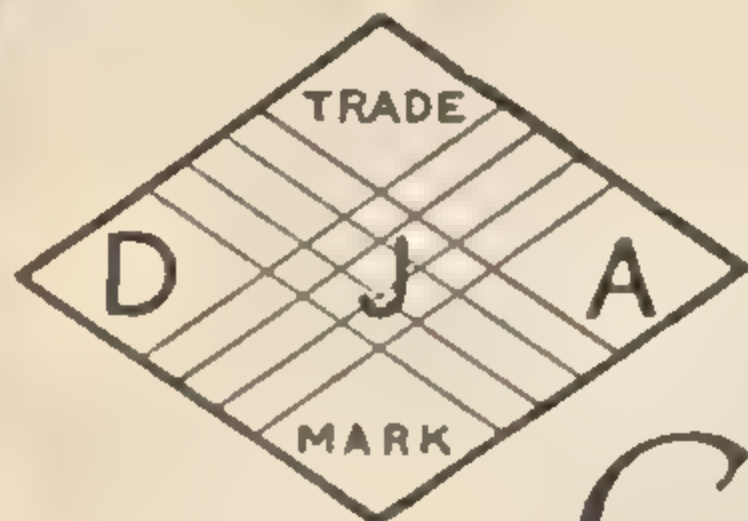
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The charm and freshness which we have come to expect from Olin-sky are apparent in "The D  b  tante," recently on view at the Macbeth Gallery



A

R

T

(Continued from page 49)

with the Proctor prize as the best portrait in the Winter Academy. Neither painting for "prettiness" nor photographic exactitude mars this excellent work. The exquisite pearly flesh tones, the soft shimmer of the pearly satin gown, the clear carnations are never insisted upon, but are subordinated to a reserved yet sympathetic interpretation of personality. This is no modern portrait which steps from its frame, to chat with the passers-by. In its aloofness and dignity, as in its decorative quality, is something more akin to the old English masters.

In a third corner of the Vanderbilt Gallery—and might we suggest to the hanging committee that while filling corners well is an excellent principle for packing trunks, it leaves something to be desired as a method of hanging exhibitions—is Charles W. Hawthorne's admirable "Motherhood Triumphant." This canvas of rare beauty, the finest of Hawthorne's many Madonnas, was shown earlier in the season at the Macbeth Gallery and was at that time reproduced in "Vogue" in the issue of December 15.

Frieske's "Girl in Blue," reproduced in the same issue, was also among the good things at the Academy. Above it hung "Peggy," by Edmund Graecen, a delightful portrait study with all the delicate colour and elusive beauty familiar in Graecen's landscapes. Leopold Seyffert's exquisite "Lacquer Screen," owned by the Pennsylvania Academy of the Fine Arts, was winner of the second Altman Prize. Against the rich fabrics of the divan and the background of the lacquer screen, the

delicate head with its Henneresque glory of hair is very lovely, and we face without being able to solve it, the question of whether the lacquer quality is pushed too far in the painting of the figure, or whether it is that very quality which keeps the work so safely far from the commonplace of realism.

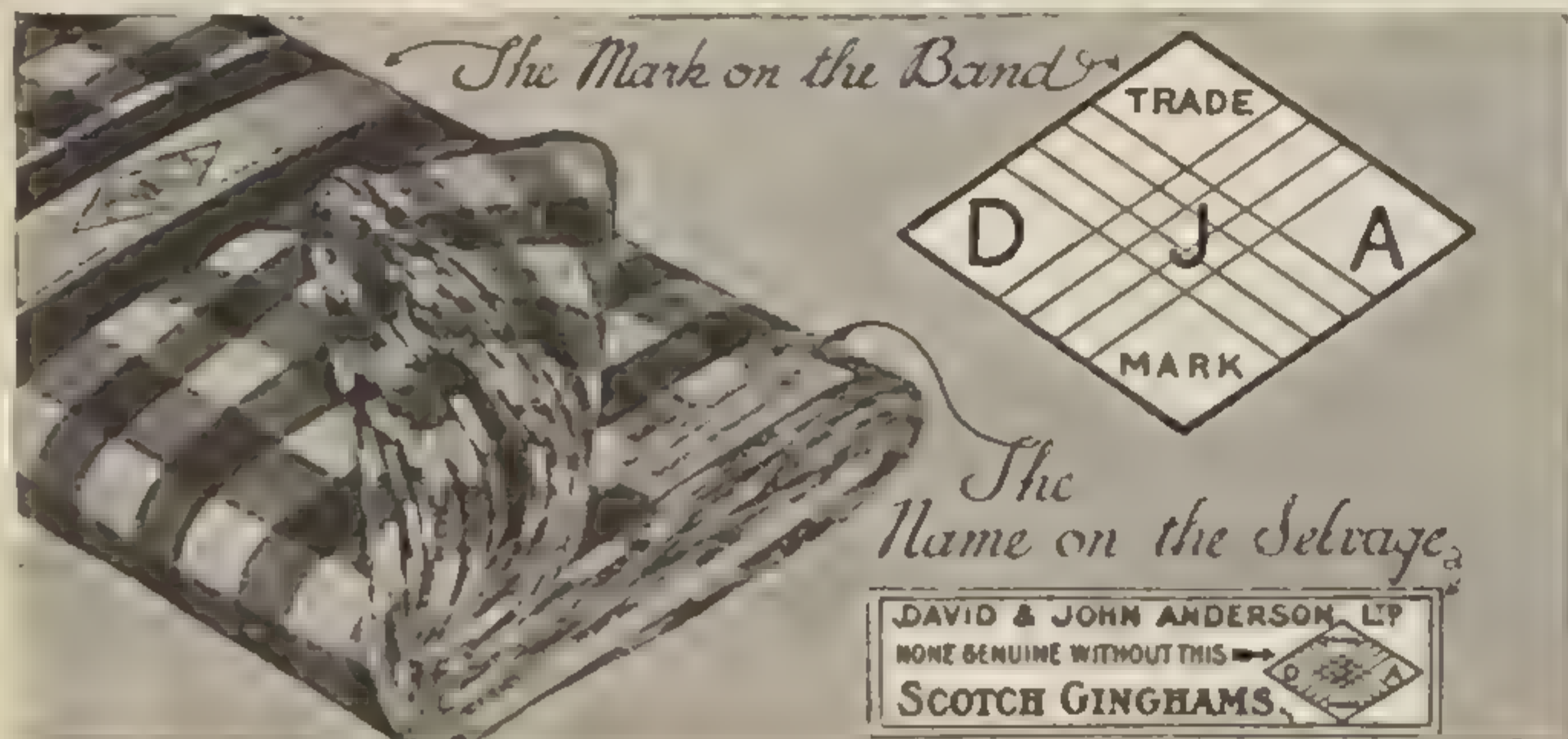
That newest note in our art, the war, rings true in at least one of our painters. Plenty of our artists play with it at long range and paint flag-hung streets and marching men that stir us like the "Marseillaise"—on parade day. But to George Bellows belongs the honour of gripping with a strong hand the emotional possibilities of this infinite tragedy and presenting them with unescapable intensity and sincerity. "The Massacre at Dinant" carried the full horror of war within the Academy walls and that without outraging the canons of art. This group of men, women, and children—priest, peasant, and man of the world—mad with fear and rage or calm with superhuman strength, stand before the implacable leveled guns which are all that is seen of a German firing squad. There is much of El Greco's tragic colour in the work, something of his feverish intensity, and one must go back to fifteenth-century crucifixions to find so vital a portrayal of human anguish. Colourless and unreal beside it was the literal canvas of Luis Mora, "Liberators," portraying a tortured Christ among the wounded and dying soldiers.

To "Winter Rigor," a snow scene of average merit, by John F. Carlson, was awarded the Carnegie Prize, falling as usual, to a landscape painter.



Peter A. Juley

When a man paints a theme as well as Potthast paints seashore scenes, we forgive him for sticking to it to the exclusion of other subjects. "At the Seaside" made its first appearance at the Macbeth Gallery





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Leaders in Manufacturing Since 1847

WHY WE WAIT FOR NEW CARS

(Continued from page 40)

production was considered, even after the signing of the armistice, until the announcement was made from Washington that the terms virtually amounted to permanent peace. Then, and then only, could the industry sit back for a brief breathing spell and consider the future.

Designers and artists whose work it had been to prepare the new models a year or two in advance of the time of their appearance, had been called to war. Those concerns which were fortunate enough to have decided on "après la guerre" models had no materials on hand for their production; the salesrooms had been closed and no member of the organization allowed to plan, talk, or think of anything but the winning of the war. It is not to be wondered at, that, when the Government withdrew its request to abolish the holding of the New York and Chicago shows, manufacturers voted against an early exhibition to be held this year. Of what could the exhibition consist? A few unsold last year's models, perhaps; some standard chassis on which might be mounted specially constructed bodies, built by small concerns in the interim between completion of Government orders; and, perhaps, two or three new cars which had been gradually built up in the experimental departments of those manufacturers whose war orders did not quite equal their capacity.

THE QUESTION OF A MOTOR SHOW

An automobile show does not consist of announcements of intentions; it makes known the changes in prices and gives visible evidence of what each factory is doing towards supplying the needs of its clientele for the coming year. On that basis, a national show even as late as February or March, could represent but little more than feverish haste on the part of the purchasing department to place its orders for steel, midnight hours maintained by the designers to transfer to paper and blueprint their ideas of what would constitute the most popular "after the war" model, and long rows of complicated machines, each worked over by the expert machinist in the endeavour to change its output from sword to plow-shares.

Such cars as the dealers may have on hand, supplemented by a few special bodies, will form the nucleus of Dealer's Shows to be held in some of the larger cities, and from these the public must glean what impressions it can of the probable trend of 1919 design.

But new cars are going to be built, and whether they exhibit many of the familiar earmarks of those displayed a year ago or whether they are radically different from any preceding model, matters but little. Some manufacturers, caught at the outbreak of the war with a scarcity of one type of part and a surfeit of another, may need to continue the models of last year as the only solution of a serious economic problem. Others, able to start from the tires up, may purchase supplies with a view to producing a wholly new type of vehicle, although we predict that there will be but few

of these latter and that these few will not be prepared to market their product in commercial quantities until next summer or the following autumn.

We may be sure, however, that the manufacturer, and therefore the car owner, will have profited by the lessons learned in the war,—possibly more from an efficiency and utilitarian viewpoint than from the artistic aspect, for mechanics are unsentimental, and it is the practical rather than the æsthetic side of war that they see. Scarcity of motor fuel, emphasized by the enforcement of the gasless Sunday, has confronted us with a situation which will not be solved by the coming of peace. Gasolene is scarce and may be scarcer; it is high and may be higher. While economy of operation is the last feature thought of in military construction, manufacturers are to-day in a much better position to produce gasolene saving, rather than gasolene wasting, cars, and the high price of operation will no longer prove the pleasure-destroying phantom of yore.

Luxuriousness, too, in so far as it applies to smoothness and quietness of operation, will have been increased by war experience. The well-balanced purring model, vibrationless in its operation, is a development of the war, not merely because it is more pleasant and luxurious to operate, but rather because such absence of noise, roughness, and vibration denotes mechanical perfection.

Therefore, while the opening of the present motoring season, unlike any other year in the history of automobile manufacture, marks no radical changes in appearance or performance of models, it is nevertheless one from which the motorist will glean untold benefits. Prices will be reduced somewhat, owing to the improvement of the labour and material situation, but we can confidently predict that they will not approach those of pre-war times. New models will begin to make their appearance about March or April, but then only in small quantities in the form of demonstration cars furnished to the dealers. Along about the time that the leaves appear on the trees, the new models will be produced in larger quantities so that possibly one out of every ten or twelve would-be purchasers will be able to have his order filled. Automobile manufacturers say that nine months is the shortest possible time before all factories can be running on their anticipated production basis. It must be remembered that, even though all goes well, this year the number of cars produced must of necessity be well under the high water mark of 1917. Therefore, buy your car if you can and when you can—but don't be disappointed if you can not secure a new one.

MOTOR ACCESSORIES

The makers of motor accessories have met with fewer difficulties because of the war and have, therefore, been able to continue to manufacture the many small articles which add so greatly to the comfort and pleasure of the motorist. A few of these, which will appeal particularly to the smart woman, are shown on page 40.



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THE SAFE ANTISEPTIC

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spray or gargle re-
lieves sore throat
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Manufactured only by
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"A large bare forehead gives a woman a masculine and defying look. The word 'effrontery' comes from it. The hair should be brought over such a forehead."—
Leigh Hunt.

Pierre Transformations

conceal a forehead that is too prominent and frame the face with beautiful, soft waves. Light, comfortable, easy to adjust, a Pierre Transformation enables you to arrange any coiffure readily and is impossible to distinguish from your own hair. Pierre Chignons (back pieces) are of the same exquisite quality. Pierre is the originator of the Transformation and the only specialist in America whose establishment is devoted exclusively to *accessoires de coiffure*.

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It is the only magazine published in this country devoted to the life and general affairs of the Asiatic countries. Its aim is to present the progress of the peoples of Asia and the remarkable opportunities awaiting the United States in these countries.

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The Great Wall typifies the scorn of ancient China for the Barbarians of the Outer World.

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The Ancient East with its philosophy, religion, art and commerce, is coming into its own.

Let your family grow up with ASIA which will unfold for them the snow-capped Himalayas, the long sweep of the Yangtze and the wide steppes of Siberia.

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Secretary
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I send \$3.00 for Associate Membership in the American Asiatic Assn. Of this amount, \$2.75 will be used for payment on a year's subscription for the magazine ASIA. This includes the map of Asia. Vogue 1-15-19

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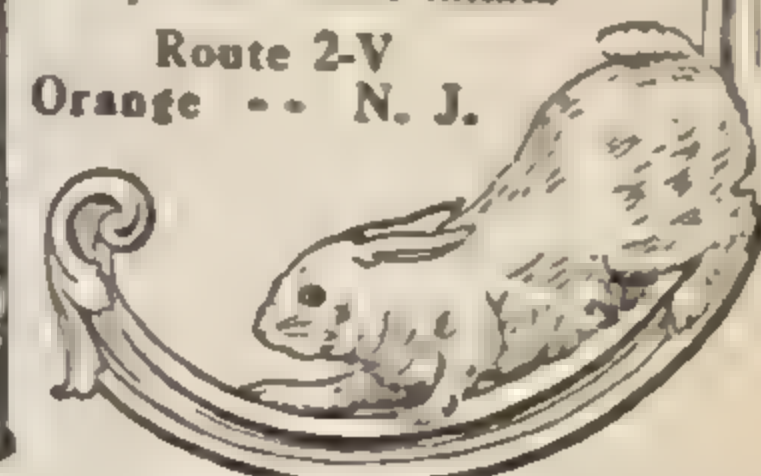
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"The Better Way to Manicure" has been practiced for years by the women whose nails you most admire. Now we have written a booklet to let you into their secret. Your copy of this instructive book, with sufficient *Lustr-ite* Cuticle Ice to soften and train your cuticle, will be sent you free on request.

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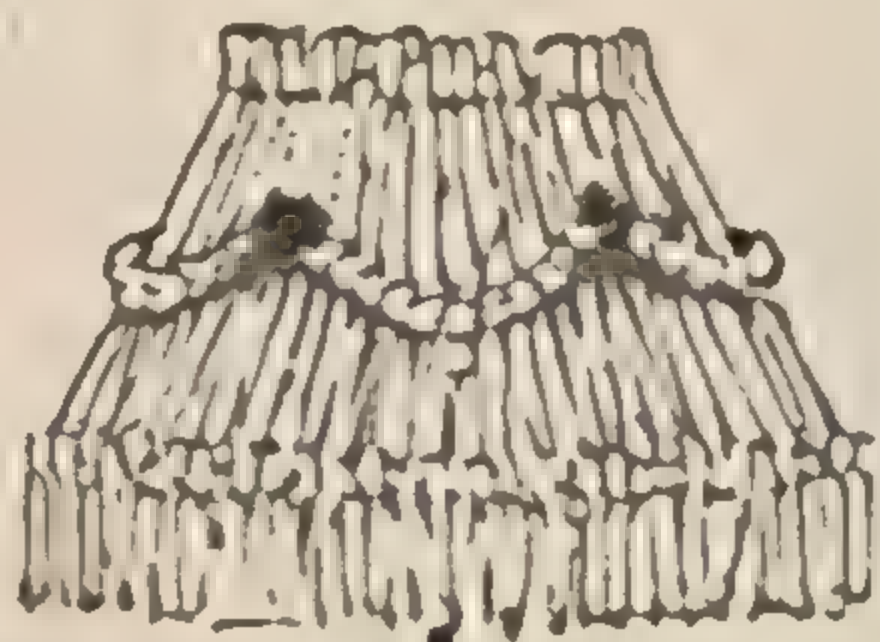
Lustr-ite Cuticle Ice
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THE SOUTHERN RESORTS

(Continued from page 24)

hind two men on the box, or of that little red-curtained inn called Willcox's, which proudly dubs itself the most exclusive in all America? Aiken is a sad place for a social climber, for unless he has some affiliations, woe unto his yearnings for a "place in the sun." When the Whitneys and Vanderbilts and Hitchcocks and Dolans and Iselins and other prominent people have been transplanted from Newport and Long Island and Tuxedo and Chestnut Hill, then Aiken will come into its own and become what is probably the most exclusive resort on the continent. The William K. Vanderbilts, the Joseph Earle Stevens, and many other families will come back from France, and the readjustment to the old pleasant life will have taken place before one knows it. The same is true, in a smaller sense, of Thomaston, Georgia, which is a miniature Aiken, and of Jekyll Island, which is as remote from tourists as a mediæval castle surrounded by a bottomless moat.

THE SEASON AT AUGUSTA

Augusta will regret the passing of Camp Hancock—if, indeed, it does pass. The brilliancy of last season, when the families of many officers filled the hotels and there was such gaiety as was never known before, promises to be repeated this year. Augusta has some particularly good assets in its picturesque shaded golf course, its delightful little club house, and its famous tea house with a vista of distant purple hills and a foreground of Italian gardens and flowering shrubs. The sordidness of the city is far removed and the atmosphere of the neighbourly hotels is delightful and friendly. Some one has said that it is as impossible not to make friends in Augusta, as it is to make them in self-sufficient Aiken. So here it is that the first birds of passage stop to watch the coming of spring, after a fling at Savannah and a look-in at Jacksonville,—which received little attention until Camp Johnston appeared upon the scene.

St. Augustine has awakened from her lethargy—a lethargy that might be excused in the second oldest city on the American continent—and has taken a new lease on life. Without a doubt, it is the splendid new golf course and attractive country club with its amazingly good restaurant that is responsible. The club is sufficiently far from town to make motoring in altogether delightful, and one gets a salty tang in the air that is absent in the coast resorts further south. One may sail over to North Beach to bathe and eat fried crabs, or one may elect to try Anastasia Beach where two or three motion picture companies are always doing films of "The Sahara" or "The Great American Desert." There is another golf course hugging the old Fort and bounded by the City Gates, for those who would not go as far afield as the Country Club, and there are the wonderfully lovely hotels with their Moorish architecture that make one rub one's eyes and imagine oneself in the Alhambra or in Seville.

AT ORMOND

Ormond with its White Mountain atmosphere transplanted to Florida is like a prim New England schoolmarm. The city surprises one, after a dinner ending with real New England pie, by the sudden and exotic change in appearance as the red-rimmed sun dips into the Halifax and golden stars pierce the sapphire sky. And as for the golf course with its difficult hazards and its palm-fringed green, just over the ridge

from the famous silver Ormond Beach, it is one of the finest in all the South. The homelike atmosphere of Ormond with its delightful colony is a whit less gay than that of St. Augustine. The Clarendon is situated down at the other end of the Beach at Seabreeze, where all sorts of delightful little bungalows and cottages and more pretentious winter homes are springing up. A trolley in the midst of all this loveliness strikes one as incongruous at first, especially amid the buzzing of many airplanes overhead, but it takes one quickly across the Halifax to Daytona where many yachts and houseboats lie at the Yacht Club, stocked for the long cruise down the Indian River and the Florida Keys. Daytona has almost as many hotels as Atlantic City and is frankly plebeian, but very gay and bright. Ormond represents golf, Seabreeze has the "polo and aeronautic atmosphere,"—and Daytona resembles a baseball game.

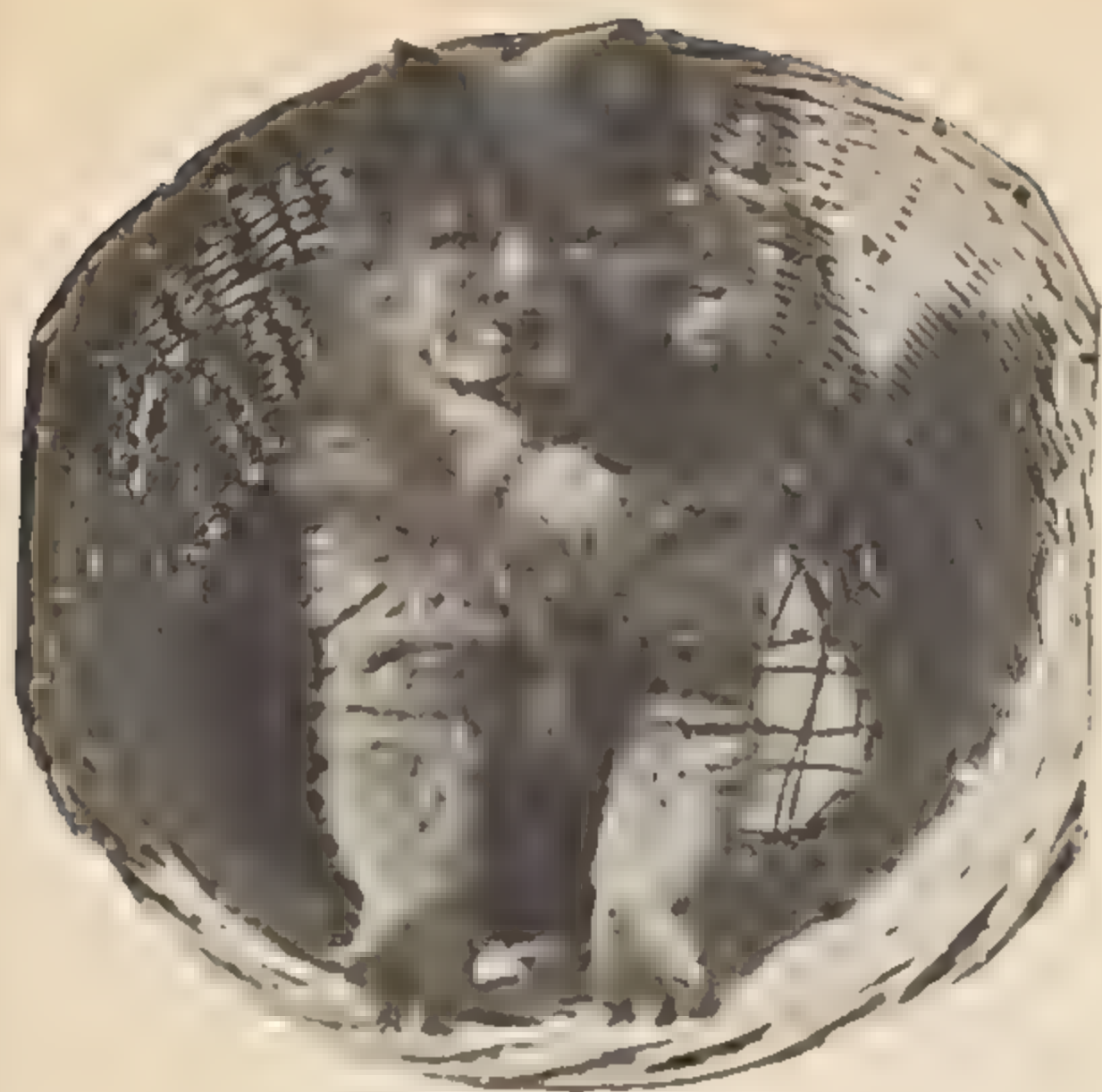
The West Coast, developed by the father of the late Morton Plant and other Northern capitalists, is coming to be more and more popular, and the colony at Belleair is growing constantly and attracting prominent people away from the East Coast to a spot where, as at Pinehurst, golf is paramount. Incidental to this spot is the yachting and fishing, which many people find equally interesting. Belleair runs very close to being the smartest colony in Florida. Prince Michael Cantacuzene of Russia, together with his children and his lovely American wife, the former Miss Julia Dent Grant, are living at the palatial winter home of the late Mrs. Potter Palmer. While the Prince and Princess expect to spend a quiet winter, both Belleair and Palm Beach are hoping for glimpses of them. The Princess is the author of some admirable articles upon the history of the downfall of Russia. St. Petersburg, Tampa, Florence Villa, and all the other West Coast resorts, will call to the Northerner more insistently than ever this winter. Some, indeed, may stray over to Cuba for a peep at the races in Havana where a season of Latin gaiety is also anticipated, after its enforced and long spell of idleness.

THE PLEASURES OF MIAMI

Miami, with myriad yachts and houseboats, palatial estates at Coconut Grove and Miami Beach, fishing and chowder parties at the Biscayne Bay Yacht Club, and pleasant exchange of hospitalities with Palm Beach, may be counted upon to care for thousands of tourists. Miami, too, like Atlantic City, has a great number and variety of hotels, and new ones are being built constantly.

But of Palm Beach—what shall one say? Here, at the most popular point along our great American Riviera, where beautiful villas are springing up by the hundreds and the hotel life of the past jogs elbows with the home life of the present; where hundreds of refugees from European resorts congregate to felicitate themselves and each other upon the incomparable climate, the warmth and velvety softness of the sea, and the grateful absence of the chilling mistral that sweeps along the French Riviera from the Alpes Maritimes about tea time—is not this the veritable garden spot of our own United States? Palm Beach in war time was wonderful, but how much more wonderful in time of peace. The vast throngs upon the bathing beach where the one-piece jersey suit will soon be as popular as at Trouville and Deauville and the Ostende of old, the morn-

(Continued on page 82)



Who Said CHOW?

Doesn't he look like a cross between a Teddy bear and an Eskimo winter idol? Doesn't he look like the most huggable bunch of brown fur that ever came out of a basket?

And wouldn't he come out quickly—paws, tail and bark all going at once—if he was your chow puppy, and not just a picture in Vogue?

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Knows where he lives. Knows, moreover, how to transfer him to you before he's lost the engaging puppy wool on his wiggly little back. All you have to do is to fill out the coupon—if you want to know more about him or about any other kind of dog listed below. There's a kennel that specializes in each breed.

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| ..Maltese | Hounds |
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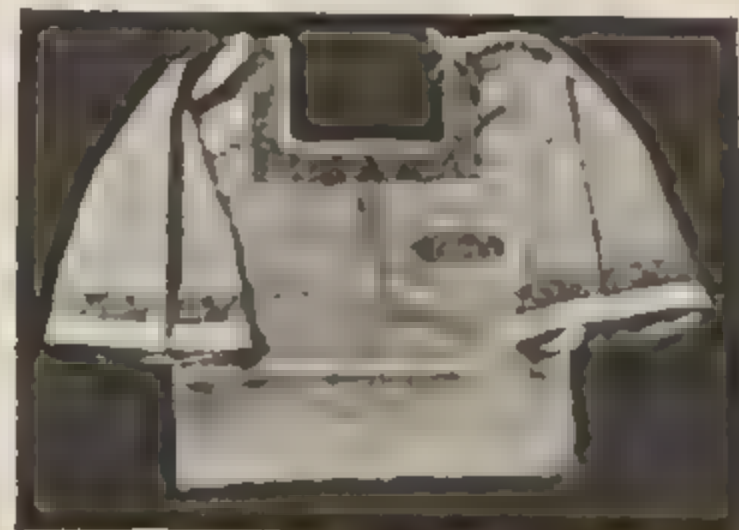
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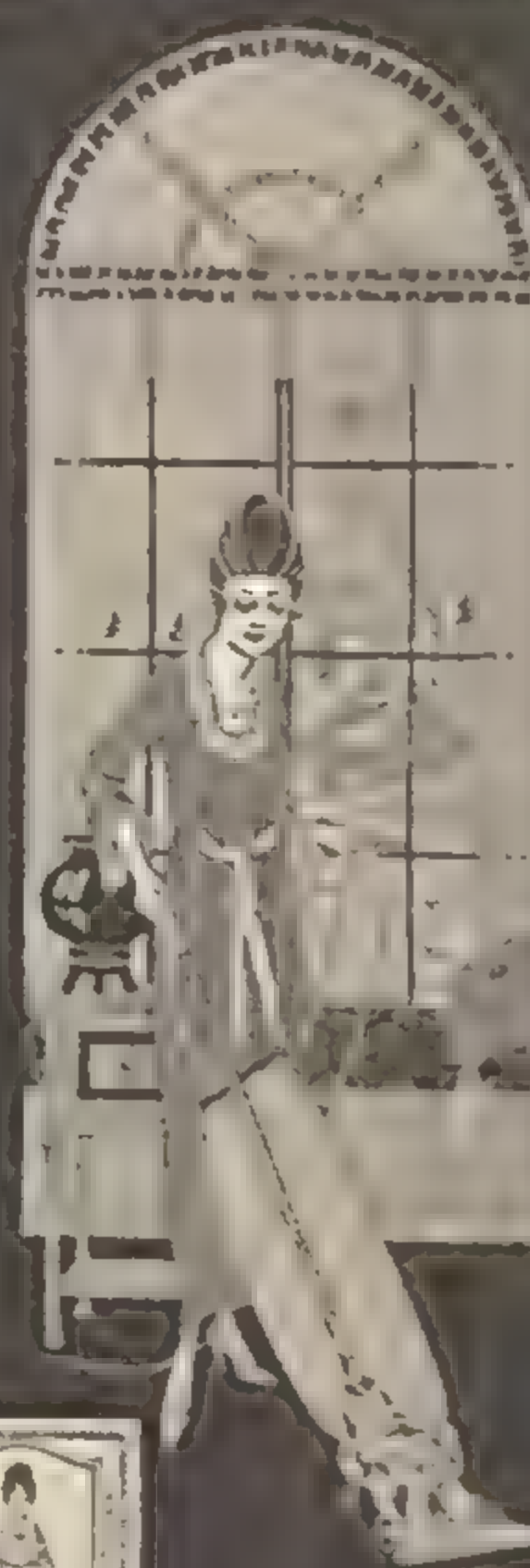
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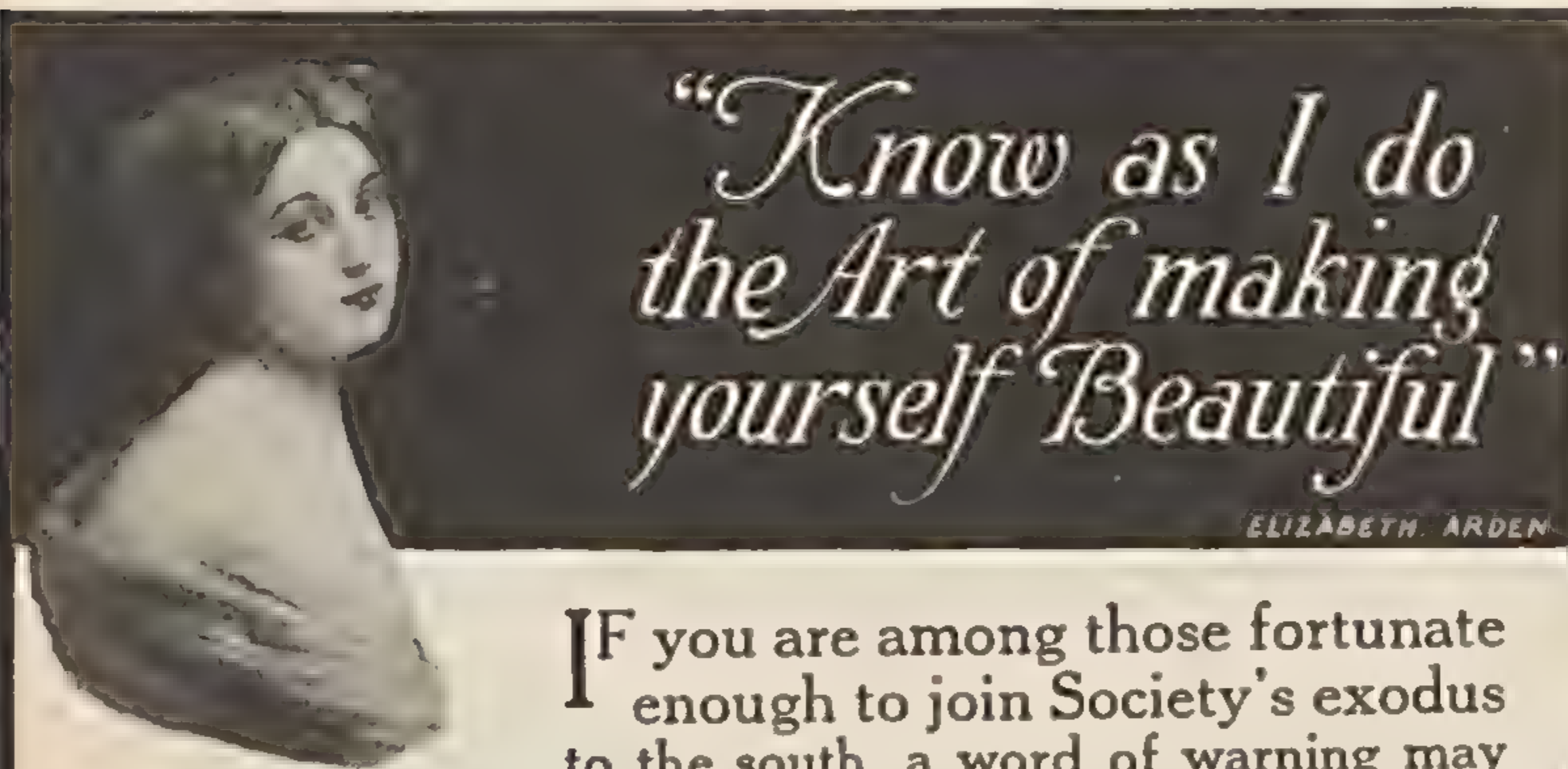
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ELIZABETH ARDEN

IF you are among those fortunate enough to join Society's exodus to the south, a word of warning may not come amiss. The sudden change

from a cold climate to a tropical one causes a general physical relaxation and "letting down." To keep the skin fresh and firm, the pores unrelaxed and the facial muscles from sagging and becoming flabby, you will need certain of the

Arden Venetian Preparations

Those mentioned here are recommended to southern travelers and they are no less valuable to women who remain north and experience the sharp variations of temperature between steam-heated homes and a freezing outdoor atmosphere.

If you are not yet employing the effective Arden methods to keep your skin clear and radiant and your contours youthful, you are at a disadvantage. You can see Elizabeth Arden at her New York Salon or write her a full account of your needs—in either case she will be delighted to give you her personal attention and advice. Her new booklet about the Elizabeth Arden Home Course will be sent on request. Preparations shipped promptly on receipt of cheque or money order.

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VENETIAN ORANGE SKIN FOOD is a deep tissue builder of exceptional strength. It is both food and tonic to a tired face and a wonderful wrinkle eradicator. \$1.75, \$2.75, \$3.75.

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The FROCKS that PLAN to GO SOUTH

(Continued from page 20)

Black flowers are sprinkled over a brilliant orange background, and the poke-bonnet hat is trimmed with a bow of black silk with ends which run through the brim and attach themselves to the top of the crown at the back. The parasol to match is edged with black taffeta.

At the lower left on page 19 is a very chic sports costume consisting of a separate blouse and skirt. Burnt orange tussur silk evenly striped with white makes the unusual blouse that buttons at the back of the deep yoke and has long tight sleeves that button nearly to the elbow. A sash of the material ties over the short loose panel that forms the back of the blouse. The skirt is of white silk jersey buttoning primly at the hem with white pearl buttons and Frenched buttonholes. This costume illustrates the new and popular vogue for bright coloured blouses worn with white skirts.

FOR AFTERNOON WEAR

A very charming design for afternoon wear is shown at the lower right on page 19. This frock is made of soft printed pussy-willow silk and has a long-waisted blouse—so long that it makes a crushed girdle at the natural waist-line. A slightly full tunic comes to the knees over a tight underskirt. Navy blue silk ribbons, binding the neck, sleeves, and skirt bottom and hanging below the tunic at either side of the skirt, form the only trimming.

The new use of metal cloths for evening frocks is illustrated in the attractive gown shown at the left of the sketch at the upper left on page 20. As in many of the newest frocks, the metal tissue is veiled with soft net, giving a very charming effect. In this case sea green net covers a slip of gold tissue

and large crystal balls form an unusual edging to all the outer edges. At the right in the same sketch is a dinner gown of silver cloth lined with black satin and embroidered with large medallions of black jet. The satin shows at the top and bottom of the bodice and in the slit panels of the skirt which turn under over a wide satin underskirt. Black net makes the becoming transparent sleeves.

One of the most unusual combinations of the season is that of white crêpe de Chine and navy blue organdie—the materials which make the frock illustrated at the left of the sketch at the lower right on page 20. This design is of the simple wearable type that is so popular at Palm Beach and other southern resorts, but the use of the organdie is unique. Narrow bands in the form of scallops are used as trimming, edged with double pleated ruffles of the crêpe de Chine. The hat which tops this frock is one of the new ribbon models, broad brimmed in shape and marked with chains of flowers.

OF EYELET EMBROIDERY

The return of English eyelet embroidery will be welcome to many southern travelers, and especially when it is combined with soft cream net. The frock at the right of the sketch at the lower right of page 20 uses these materials and is suggested for either morning or afternoon wear. The net makes the upper part of the long blouse which is finished with a deep band of the embroidery, so arranged that it forms wide pockets at either side. A crisp batiste collar and cuffs button into the net, and black grosgrain ribbons tie the cuffs and hang from one side of the waist to the skirt bottom. This is a very unusual and charming model.

THE SOUTHERN RESORTS

(Continued from page 80)

ing concert on the awning-shaded porch of the Breakers, where the tinkling of ice and the ripple of voices is heard above stringed instruments, will exert their old attraction. The sport lovers may choose golf at the hotel or the Country Club courses, or tennis, or perhaps flying in a hydroaeroplane to Miami and back again. The bicycle will vie in popularity with the Afromobiles, or wheel chairs; the fishing boats will rise and fall on turquoise sea, and oranges will be picked from trees heavy with gold. One can dance on the porch at The Breakers, in that exotic Coconut Grove at the tea hour, in the Palm Room when midnight lights are burning, or at the Country Club after a luncheon on the porch. Then, too, there are dinners at the Club, at the Garden Grill, a fried chicken on the House Boat, or one of George's incomparable French dinners at Bradley's. After a brilliant evening at Bradley's, where one sees the smartest and most elaborate of costumes, one slips out into the velvet blackness of the night, into a wheel chair, and off down the Jungle trail or out upon the pier, far above the lapping waves of the same ocean which joins the Mediterranean three thousand miles away.

Is one sufficiently plebeian to yearn for baseball games, for "the movies," or for an old-fashioned cake walk? They are there for the asking. One circles around the Beach drive to see Mrs. Stotesbury's villa, El Mirasol, standing out white as marble against its back-

ground of palms and orange trees. All along the ocean front, from country club to the end of the ocean boulevard below, are rising new Moorish and Spanish and French and Italian villas, with sunken gardens and crimson poinsettias and golden orange trees and fringed palms surrounding them, velvety Bermuda grass transplanted on the lawns, and foam-capped waves dashing up on the sands, almost to the very doors.

The mammoth caravanseries with their ever-changing kaleidoscopic throngs of people will be packed more closely than ever this winter. Millions of dollars from munitions and war contracts and other sources will be exchanged for strings of priceless pearls and Russian sables and French frocks and all sorts of exotic luxuries at the smart shops in the hotels and along the Lake Trail. Palm Beach this season will be a synonym for pleasure and munificent entertainments and lavish spending of money, with always the touch of the military, so new to most of us. A serious undercurrent will express itself in constantly recurring pleas for the Red Cross and for United War Work, in order that those still "over there" may not be forgotten. And when the brilliant little Broadway moths come fluttering down to sing their wings in the luxurious warmth of the flame and to dance and chatter and sing for charity and for smokes for the soldiers, the climax of the season will have come.

YOUR OWN LITTLE VISTA OF PEACE

WHITE treads and spindles on the graceful staircase — a gleaming mahogany handrail — and here, at the turn, a single lovely window with every slim line in silhouette through the cream coloured scrim.

THERE are curtains of Roman striped silk to carry up the rich colour of the stair carpet, and a single fat cushion lolls against the window seat where blossoms lean from an old brown pottery Chinese jar that used to hold scented rice wine.



DON'T you think such a serene little vista would make going up and downstairs when you're tired, a little less of a labour, and more of an adventure in beauty?

MAYBE you can't arrange your vista on a staircase—perhaps you want square settles and a back log at the end of it—or a window full of oak leaves and the journeyings of birds.

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Old and new chintzes will be the subject of a coming talk on decoration—three centuries of mirrors—French wall papers—the use of wrought iron—the vogue for the long table—the how and when of the rag mat—there isn't a subject in the realm of decoration that doesn't have its chance at least once a year. Then there are pages dealing with the problem of the odd window, the unwanted door, the puzzling corner. And—best of all, perhaps—the Little Portfolio of Good Interiors where one can peep through the window into charming homes all over the world.

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Have You a Garden?

As the season changes, there will be all sorts of lovely pages of formal gardens and gardens run wild with bloom, gardens of one colour, gardens of all colours, gardens with pergolas and tea houses and fountains and bird baths; the garden in its garden hat cutting roses, and the garden in its overalls digging potatoes.

Are You a Soldier of the Soil?

The Garden Department will plan, diagram, advise, show you just how much to plant for such-and-such return. It will even play alarm clock in the Gardener's Kalendar, and warn you lest you forget until it's too late.

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VOGUE

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Two Weeks From Now



" . . . Speaking of shoes, Rosalind, *did* you see that perfectly wonderful article in the February Vogue? You know, the one with the Baron de Meyer photographs. I never thought just *feet* could be so absolutely fascinating—except Cinderella's.

"And then to turn over and get that other article on what you could buy in the shops right now—I'm sending to-day for a pair of those new pumps.

"You haven't *seen* Vogue? Why Rosalind—don't you always? . . . He said he was all sold out? So did the man I got mine from. But I'd reserved one of course. . . . You *didn't*? But, my dear, you never can expect to find an extra copy of that Forecast of Spring Fashions lying round. It's the most popular number of the year. I could have *raffled* mine before I got to the door!

"Well, you just *must* see those shoes. I'll send Pierre over in the car with my own Vogue—and I wouldn't do it for any other woman in the world. But, Rosalind, the minute you get it, turn to that list of numbers and mark those you want, and *do* give it to your newsdealer. What you need, dear, is . . ."

We've come to the conclusion that the need is general. So here is a copy of the list for you, too.

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Vanity Fair

ARE YOU A SOCIAL RABBIT?

Do you shrink from meeting hostesses? Buds? Literary lions with manes? Earnest-souled advocates of violet thought-vibrations, or agricultural banking, or Governmental ownership of women? Stern lady colonels of the Seventeenth Suburban Cabbage Hussars?

Do you weakly sidestep your wife when she wants you to dine with the Smith-Joneses? Do you take cover in the smoking room at a dance? Does an athletic debutante scare you as much as you scare her?

In short, do you need to keep up with the times? To get some new dinner conversation? To pick up again the easy social chatter that used to be second nature to you?

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